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THE LETTER BOX

This department is calculated to add to Junior Arts and Activities' usefulness to you. Each month we shall answer as many of your questions as possible in these columns. In addition, each question received will be answered by a personal letter.

To give you the benefit of the knowledge and opinions of more than one individual, we have planned that your questions will be answered by different individuals on our staff, including the editor of Junior Arts and Activities.

Address all questions to the Editor, Junior Arts and Activities, 4616 North Clark Street, Chicago 40, Illinois.

Dear Editor:

The Parent-Teacher organization has asked me to gather as much information as I can concerning "Sex Education" as taught and explained to children from ages of about seven to sixteen.

I should appreciate any help that you could give me as to names and addresses of publishers of such material.

B. K., New York

A very instructive pamphlet entitled *How Can We Teach About Sex?* is published by the Public Affairs Committee, Inc., 22 E. 38 St., New York 16. The

price is 10c.

This pamphlet contains a good outline of the "why" of sex education and some possible solutions to the problems of the schools in this connection. In addition, it contains a bibliography for parents and teachers, for young adults, for adolescents, and for children. The bibliography alone makes the pamphlet a valuable addition to a library.

Dear Editor:

I am interested in obtaining material such as pictures, slides, units, and films on the country of Mexico.

Kindly advise me where I can obtain such material as is available.

D. M., Pennsylvania

Slides: Society for Visual Education, 100 E. Ohio St., Chicago 11.

Filmstrips: Society for Visual Education.

Films: Encyclopaedia Britannica Films, 20 N. Wacker Dr., Chicago 6; DeVry Films and Laboratories, 1111 Armitage, Chicago 14.

Free Films: Venard Organization, Peoria 2, Ill.; Chicago Board of Education, Film Council, Room 803, 228 N. La

Salle, Chicago 1.

Write to these organizations for their catalogues.

For units on Mexico, we suggest *Our Good Neighbors* (The Jones Publishing Co., 4616 N. Clark St., Chicago 40, 60c) which contains a detailed study of Mexico.

Dear Editor:

Where may I obtain shell craft materials?

M. S., Pennsylvania

For this item I suggest that you write to:

American Handicrafts Co., 45-49 S. Harrison St., East Orange, New Jersey
Cleveland Crafts, 1646 Hayden Ave., Cleveland 12, Ohio

Elcraft, 1637 Court Place, Denver 2, Colorado.

Dear Editor:

I am interested in securing material to aid our upper-grade music classes in a study of "Folk Music of America." Any sources of information or material that you can give me will be

(Continued on page 2)

Where can I get good new plays ROYALTY FREE?

The answer is PLAYS, the Drama Magazine for Young People. Thousands of teachers and principals are subscribing to this magazine, which gives them in convenient and inexpensive form all the plays they need for classroom or assembly use.

Each month during the school year — October through May—PLAYS publishes from 12 to 14 new plays by writers of high caliber. There are plays on a wide variety of subjects and themes: comedy, biography, history, science, patriotism. Every holiday, every outstanding event or occasion, has its own play. The plays are grouped according to the various age levels, from elementary through senior high school.

Subscribers to PLAYS may produce all plays published in the magazine ROYALTY FREE. For the subscription price of \$3.00 a year, the subscriber gets 8 issues containing well over a hundred new plays—less than three cents a play. Any or all of these plays may be produced with no further payment.

A school teacher in Birmingham, Ala., wrote us: "I would be lost without your magazine in my work."



A principal in Kenwood, Calif., wrote: "Let me say that your magazine is the most constructive piece of work of its type in print today, and you can say that for all my teachers, and in print if you wish to!"

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The plays may be used with simple costumes and no lighting as part of the regular classroom procedure to teach lessons of history, geography, and democracy. Or they may be produced with full costuming and lighting for assembly or special presentation. Each issue of PLAYS contains a section on production notes for the plays in the issue.

Among the contributors to PLAYS are such leading writers for young people as Gladys Hasty Carroll, Lavina R. Davis, Moritz Jagendorf, Lee Kingman, Isabel McLennan McMeekin, Helen Louise Miller, Jeanette Covert Nolan, Betty Smith, and Margaret Widdemer. With such authors as these no wonder the dramas published in PLAYS are up-to-date, interesting and timely!

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April is a busy month for all elementary teachers. We know you want to have materials, projects, and activities on hand so that your class will not be delayed. You may have questions about integrations and correlations, sources of materials, suitable books for supplementary reading and reference, programs, and so on.

We suggest that you write us. We have established a separate department for finding the answers to teachers' questions.

It requires about a month to do the necessary research and send a reply to your letter. (Sometimes we surprise ourselves and our correspondents by beating this deadline!) We suggest that you write us early.

Make all requests as specific as possible. State the grade or grades you teach; give us any additional information you believe will be helpful in preparing the material you wish.

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The Editor

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LETTERS

(Continued from page 1)
greatly appreciated.

A. D., Wisconsin

The following books have excellent information:

Barnes: *From Plymouth Rock to Tin Pan Alley* (Music Education Publications, Box 4410 Brookland Postal Station, Washington, D. C., 50c)

Kinsella: *History Sings* (University Publishing Co., 1940)

McKinney and Anderson: *A List of Phonograph Records For Use With Music History* (American Book Co., 1940)

Siegmester: *Work and Sing* (New York: William R. Scott, Inc., 1944)

Luther: *Americans and Their Songs* (New York: Harper & Bros., 1942)

John C. Campbell Folk School, Brantown, North Carolina: *Singing Games and Folk Dances*

Ryan: *Dances of Our Pioneers* (New York: A. S. Barnes & Co., 1939)

In case your public library does not have these books and you wish to contact the publishers, here are the addresses of those whose addresses were not given in the preceding list:

University Publishing Co., 1126 Q St., Lincoln, Nebraska

American Book Co., 360 N. Michigan Ave., Chicago

William R. Scott, Inc., New York, N. Y.

Harper & Brothers, 49 E. 33 St., New York 16

A. S. Barnes & Co., 67 W. 44 St., New York.

Also, I suggest that you write to the Library of Congress for their list of available records. Reproductions of about 50 folk-song records are available from them.

Dear Editor:

Can you give me any addresses of companies where I can obtain information on pre-first grade and kindergarten teaching of reading?

G. M., Michigan

The Activity Program and the Teaching of Reading, Manual for Kindergarten and Primary Teachers, U. S. Department of the Interior Bulletin (1931) No. 2, Washington, D. C., 20c.

In *Portfolio for Kindergarten Teachers* (Association for Childhood Education, 1201 16 St., N.W., Washington 6, D. C., 50c) there is a section "Kindergarten's Responsibility Toward Reading." It includes a bibliography.

In *Portfolio for Primary Teachers* (Association for Childhood Education, 50c) there is a section "Starting First Grade Reading."

THE EDITOR'S MISCELLANY

Army Day, a traditional celebration, will be held on April 7 this year. It is sponsored nationally by the Military Orders of the World Wars. "Army Week" will begin April 6, running through April 12.

The purpose of Army Day and Army Week is to honor America's soldiers, living and dead; to call attention to the new peacetime pattern of national defense; to make the public aware of the Army's assignments; to explain the need for a well-trained, efficient Army; and to bring the people and their Army closer together in our national community.

The theme for this year is: "A Strong America Is a Peaceful America."

Teachers will want to be getting material ready for the Children's Book Festival which is being sponsored May 18 through 25 by the New York Herald Tribune for the eleventh year. Schools and libraries desiring posters to be used for display in connection with book programs may secure them without charge by addressing requests to the New York Herald Tribune, 230 West 41 Street, Room 1105, New York 18, New York.

National Boys and Girls Week marks its 26th annual observance this year from April 27 to May 4. The celebration draws the attention of the public to the potentialities and problems of youth, emphasizing the importance of the home, church, and school in the proper development of boys and girls. The theme is: "Building For Tomorrow with the Youth of Today." Information about this celebration and helpful suggestions for carrying out the programs of the week, including a poster and a Manual of Suggestions, may be obtained free of charge from: National Boys and Girls Week Committee, 35 E. Wacker Drive, Chicago 1, Illinois.

The National Society for Crippled Children and Adults will again this year sell Easter Seals to benefit their campaign to help the crippled of the United States. More than 40 state and 1,100 local societies help in this campaign to aid the crippled of all ages, races, and creeds whose needs are not otherwise provided for by other public or private agencies. It is a pleasant thought to know that each time you put an Easter seal on a letter you help those who are so much less fortunate than yourself.

(Continued on page 47)

USING PROJECT MATERIAL IN THIS ISSUE

Although the idea of the picture dictionary on page 9 is presented in conjunction with the Bunny Rabbit film unit, it may be used to good effect in most unit studies. This activity is a particularly good one for language and art correlation.

The theatre project (pages 10 and 11) gives scope for the individual talents of all the children: for the artistic child, stage and costume designing; for the young author, the writing of the play; for the actors, the actual interpretation of the characters; for the construction-minded children, the building of the stage and scenery; and so on. Even the shy child may have an important part—that of collecting the properties which will be needed—and still not feel himself forced into the activity. Duties and work for the project should, naturally, be assigned with such considerations in mind.

The "Hands in Art" project on page 14 is one which can be used in all grades. Very young children can trace the outlines of their hands and color them easily. Children in the intermediate grades can do this, also, paying more attention to design and color combinations. Upper-grade pupils may consider the project from the standpoint of more advanced designing.

On page 19 we have shown a chart entitled "Charting a Poem." Perhaps some explanation of its purpose is in order.

This chart is not intended to make the study of poetry a task or a job for the children. Certainly their appreciation of poetry should be as spontaneous and natural as possible. Nevertheless, a child cannot be taught too early that truly fine creative works—whether poetry, building a house, music, binding a book, painting, or anything else—are not products of chance. They demand, before their execution, study and training. Airy flights of inspiration are splendid, but they need to take off from a groundwork of labor.

It is hoped that by "charting" a few poems the children may understand some of the various things that go to make up a poem and that they will begin the habit of analyzing not only poetry but other

creative works. Perhaps a simple explanation of this should be given to the children during the study.

Undoubtedly you will discover additional ideas for toys when your class carries out the "Toys for the Classroom" project given on page 27.

Keep this project in mind, too, for Christmas suggestions or when the class is making up gifts to send to children's hospitals and other similar activities.

The same is true of the "Miniature Peasant Chest" on page 33.

The verses on page 31 are accompanied by simple illustrations, but your class may like to make individual notebooks of the verses and illustrate them with original drawings. Simple stick figures, such as we have shown, are easy for the children to draw and yet make effective pictures to accompany the verse text.

On page 38 we have given the idea and suggestions for a newsletter in connection with the unit on "The Cultural Contributions of Latin America." Again we want to emphasize the fact that such projects may be applied to other units. This is especially true of the newsletter because it gives the children the opportunity of addressing a wider audience than simply schoolmates and parents. Interest is, naturally, stimulated by this fact.

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If you do not have a complete file of these magazines, you will find many valuable suggestions in the back issues, a limited quantity of which are still available! Below are listed March, April, and May issues and a few of their outstanding features.

April, 1939—a complete unit on South America. Spring projects, Easter designs.

May, 1939—complete work unit on "Ancient Greece," study of birds and bird map, clay modeling craft, seasonal work, crepe paper work.

March, 1943—units on Mexico, spring, food, peanuts. Spring activities.

April, 1943—units on the U. S. as a world power, airplanes, pets, civics. Easter projects and activities.

May, 1943—unit on radio, a first unit in transportation, community helpers, government study, seasonal material.

March, 1944—units on keeping the city safe and clean, Louisiana, the history of food, sheep and wool. Easter projects.

April, 1944—units on Russia, milk, spring activities, Thomas Jefferson. Spring designs.

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THIS MONTH

April, 1947

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From The Editor's Desk . . .




Altogether too much of our leisure time these days is spent in "commercial" entertainment. We must go to the movies. We must go places and do things. We want our amusement handed to us on a platter, served steaming, and fed to us. For this we are willing to pay in money and in time. For the most part, it seems that we are not willing to pay in thought or in conscious effort. This tendency of ours to look for happiness outside ourselves is reflected in our children. They, too, must go to the movies, must listen to the radio, and so on and on.

In addition to the fact that, if money is not available, abstention from these pleasures causes discontent and restlessness, there is a basic problem involved. All of us expect too much of others. This is true not only in the pursuit of happiness but in other areas of activity as well. We do our jobs but, for the rest, "let the government do it" or "somebody should see to it" or some similar phrase comes to mind whenever an occasion demanding thought and action occurs. Our dependence upon others has some root in economic instability but it is much too simple to dismiss all our problems so easily. To get back to the subject, our dependence on "made" entertainment is but a symptom of a disease which has affected almost every one of us in varying degrees. We admit this is bad, but we wonder what to do about it.

Of course, the first thing is to cure ourselves. As thinking teachers, we have in great measure succeeded and our example has some repercussions among the adults of the community. But again we must think of the children. The increased leisure which they may expect must be used for the greatest good to each individual. This requires, first of all, awareness of the situation. Next, children must have some means at their command to use during leisure. This latter is in part met by providing children with a background of opportunities for creative expression, for the development of hobbies, for reading. More than that, however, children need to learn how to be happy among their friends when there are no chances for "made" entertainment. I sometimes think that we do not pay enough attention to the art of conversation, not necessarily serious talk but that interplay between alert minds which can by turns produce arresting ideas, frowns of concentration, or gales of laughter. Nothing can be more rewarding in family life than stimulating table talk. Conversation requires no money, no special place, nothing but people and ideas.












Discussion periods in the classroom foster the art of conversation. It should be continued during all the school years.

— Editor



ARMY DAY

APRIL

1947	1947						1947
SUN	MON	TUE	WED	THU	FRI	SAT	
		APRIL FOOL'S DAY	 HANS CHRISTIAN ANDERSEN 1805	 WASHINGTON IRVING 1783	4	5	
 Easter	ARMY DAY	8	9	10	11	 HENRY CLAY 1777	
 THOMAS JEFFERSON 1743	PAN AMERICAN DAY	15	16	17	 PAUL REVERE'S RIDE 1775	19	
20	 CHARLOTTE BRONTE 1816	22	 JAMES BUCHANAN 1791	WILD FLOWER PRESERVATION WEEK	 GUGLIELMO MARCONI 1874	NATIONAL BOYS-GIRLS WEEK	
 ULYSSES S. GRANT 1821	 JAMES MONROE 1758	29	30				

USING A SOUND FILM IN THE CLASSROOM

A UNIT DEVELOPMENT ON "RABBITS"

By MARIAN KATHLEEN WHITE
DIRECTOR OF AUDIO-VISUAL EDUCATION
DEMING, NEW MEXICO

(Editor's note—You will note that in this unit for primary grades several points are in italics. These are the more advanced ideas for the unit which you will want to use in third grade or in second or first only if the class is an unusually progressive one.)

I. Objectives

- A. Immediate objectives for film
 1. To initiate a unit of work on animals of the woods
 2. To stimulate creative work of the children in dramatics, music, art, poetry
- B. Later objectives for the unit
 1. To broaden understandings of the homes, food, and habits of the common animals of the woods
 2. To give a wealth of information about the woods itself
 3. To develop attitudes of friendliness toward woodland animals
 4. To develop an appreciation of animals and their usefulness to us
 5. To improve the children's work in skill subjects
 6. To have the children improve in social contacts with others
 - a. Through the various activities of the unit and through their co-operating, sharing, judging, planning, evaluating, the children should receive valuable training in social living which will help them to become worthy members of a democracy.
- II. Teacher preparation
 - A. Preview film.
 - B. Study the life and habits of rabbits and other woodland animals.
 - C. Gather materials.
 1. Pictures, books, models, specimens, poems, stories, and appropriate charts
 2. Collect materials needed for "Bunny Rabbit Workshop."
 - a. Boxes, paper, paint, clay, cotton, scissors, music, flowers
 - D. Set stage for film presentation.
 1. Prepare room (seating and ventilation).
 2. "Dress up" the classroom in a woodland atmosphere — leaves, pine branches, cones, flowers, stuffed animals.
 - E. Prepare children for film.

1. Set up problems to be solved in film.

2. Advance advertising of film — place on the wall an attractive poster saying "The Adventures of Bunny Rabbit' Is Coming Soon!"

Paste on the poster an envelope containing: a letter to the children in which Bunny Rabbit asks them questions about the woods; little word cards to develop the vocabulary to be used in the film.

III. Children's preparation

- A. Have children look at, or read to the children, library books to solve problems already set.

- B. Build up an appropriate vocabulary by working on the words in the envelope.

- C. Help gather material—bring pictures, leaves, bark, nuts, stereographs, boxes, paper, etc.

IV. Procedure for first lesson on film

- A. Read poem "Rabbit" by Dorothy Baruch. Have the children guess what animal it is.

- B. Read another rabbit poem "The Drummer" by Anne Robinson.

- C. Have conversation about rabbits.
- D. Discuss "woods" set up in the room.

1. Seasons of year
2. Identification of animals
3. Comparison of similarities and differences in animals

- E. Surprise element—Have the children "hide" their eyes and bring out a real rabbit. Discuss the rabbit.

- F. Have one child set play clock when the film begins.

- G. Show the film "Adventures of Bunny Rabbit."

- H. Immediate follow-up of film

1. Creative workshop called "Bunny Rabbit Workshop." Make its object that of doing creative work to take to a children's hospital.

- a. Outline the activities on the board. The children should read these and select one.

- b. Give the children time to collect available materials and organize into working groups.

c. Workshop time

(1) Activities

- (a) Creating songs and rhythms

- (b) Making theater out of box and characters of clay and then presenting a show "The Adventures of Bunny Rabbit"

- (c) Showing pictures drawn, animals cut out, and scrapbooks made

- (d) Writing and telling original stories and poems

- (e) Displaying flower arrangements

- (f) Reading to the class

- (g) Writing letters to the children in the hospital

- (2) Children assemble again in one large group. Each group presents its activity.

- d. Evaluation of the workshop—Discuss the good points of the work. Remember that unless this is done very carefully, it destroys creative effort and hurts the sensitive child.

V. Other suggested follow-ups

- A. Nature study lesson the next day

1. Run film through as a silent and let various children tell the story.

2. Set up problems to be solved.

3. If possible, plan a trip to the woods.

4. If a woods trip is impossible, plan a trip to the zoo to study the woods animals there.

5. Later reshowing of the film for review of nature study and science

- B. Finish any workshop activities left dangling. Take a program of the best work done to the children's hospital.

- C. Cut a record of a group of the original stories, poems, and songs. File it.

- D. Dramatic play

1. All the children "play" the story

- a. Several be commentators

- b. Children plan and stage drama

RABBITS

matic play.

E. Make hand puppets and stage an original play based on the film. Give the play for parents or another group.

F. Make a Bunny Rabbit newspaper.

1. Children write about the film.
2. Letter original stories and poems.
3. Draw pictures of animals of the woods.
4. Make advertisements based on forest—Oak Leaf Cafe, Turtle Laundry, etc.
5. Hectograph and use for reading lesson.

G. Select stories found in library books. Read these aloud to other classes.

H. Make riddles about the animals in the woods and have other children guess them.

J. Have a forest "Information Please."

1. Have one child as a rabbit master of ceremonies to ask the questions.
2. Two leaders choose sides. Each child on a side chooses the name of a common animal in the woods. When the master of ceremonies asks the questions a turtle from each side is asked a question. If he answers correctly, he stays up. Next, two frogs are up for questions. At the end of the game the side with the most animals standing wins. The children name the animals that didn't miss a question.

K. Organize an Animals of the Woods Club.

1. Choose officers.
2. Have meetings.
3. Study woodland animals.
 - a. Give a program for other groups.
 - b. Have a Humane Society which sponsors good treatment for all animals.
- L. Make lantern slides of bunny rabbit and other woods animals and show these to other children.

M. Make frieze of pictures drawn for film or unit. Paste the pictures together and put on broomsticks to roll or fasten on the wall. Children can write captions under each picture.

N. Show post-card pictures in opaque projector.

O. Make a woods scene in the room.

1. Make trees and animals of papier-mache.

2. Children may be the live animals.

P. Play records of animals in the woods.

1. Point out animal and woods sounds.

2. Play record children have made.

Q. Have a flower arrangement committee to keep attractive arrangements in the room.

R. Have another committee to keep appropriate bulletin boards in the room.

S. Show other films of common woodland animals.

T. Make figure paintings of woods animals. Use creative designs of forest, leaves, trees, water, flowers, and similar motifs.

U. Make animals out of clay flour. Let harden, paint, and fire.

V. Make illustrated dictionary of words learned during the unit.

W. Keep some animals at school for

observation. Have children feed and care for the animals.

VI. Culmination of unit

A. Let the children decide how to end the unit. Usually they want to have a program for presentation to parents and friends. This is a good way to evaluate the work done. It also provides the opportunity for review of the unit, provokes problem solving, demands discrimination and judgment, creates social contacts, and lends a practical, life-situation use of the knowledge and skills gained from the unit.

VII. Evaluation of film and unit of work with the children. Encourage the children to suggest ways of making a better unit for the next group. File these suggestions.

VIII. Teacher evaluation of the unit

A. Check to see if objectives were accomplished.

B. Check, through the children's culminating activities, to see if the children gained the objectives set up for them. Dramatic play and workshop activities reveal the accomplishments and accuracy of the knowledge and skills gained.

IX. Bibliography

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Songs

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"Bunny Bun," "The Easter Bunny," *Listen and Sing*, Glenn and others (New York: Ginn & Co.)

Books

Marshmallow, Clare Turlay Newberry (New York: Harper Brothers, 1942)

Twenty Little Pets From Everywhere, Raymond L. Ditmars (New York: Julian Messner, Inc., 1943)

Rumpus Rabbit, Madelena Paltenghi (New York: Harper & Brothers, 1909)

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The Runaway Bunny, M. W. Brown (New York: Harper & Brothers, 1942)

Three for an Acorn, Margaret Baker (New York: Dodd-Mead & Co., 1935)

The Pet Club, K. W. Masters (Chicago: D. C. Heath & Co., 1937)

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APRIL LOST

Have you seen my April?

I lost her in the street,
In a sudden gusty storm
Of rain and wind and sleet.

If you find her tell her
I've waited, oh, so long
To see this spring's new, tinted clothes;
To hear this spring's new song.

Never mind your looking,
I've found her in the wood,
She's hiding 'neath some last year's leaves
In a violet hood.

—Ella Jean Willson

SOUTH WIND

The South Wind is the friendliest
Of all the winds that blow,
It visits with the trees and flowers
And with the grass below.

It runs its fingers through my hair,
It whispers in my ear,
It's very nice to go to bed
And feel the South Wind near.

—Frances S. Copley

JUST BEFORE EASTER

If I had a magic wand
I'd skip to the candy shop
And change all the chocolate bunnies
So they could frisk and hop
And wiggle their chocolate ears,
And twinkle their chocolate noses,
And dance by the light of the moon
On their little chocolate "toeses."
And then I would let each bunny
Choose whether he'd like to stay
In the candy shop to be sold
Or to hippety-hop away!

—Ida Tyson Wagner

A PICTURE DICTIONARY



BURROW



FOX



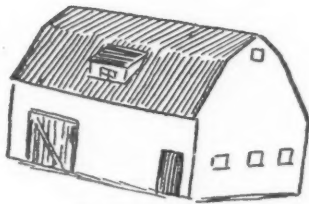
BUDS



WOLF



BEAVER



BARN



TURTLE



FOREST



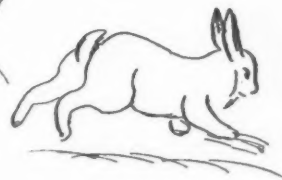
STRAW



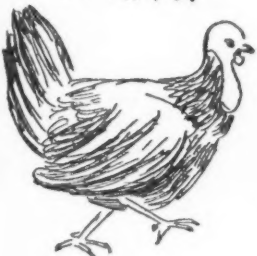
BADGER



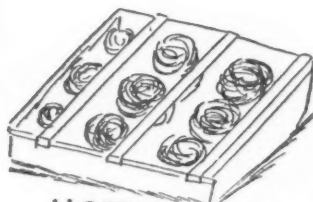
ROOSTER



HOPS



STRUTS



HOTHOUSE



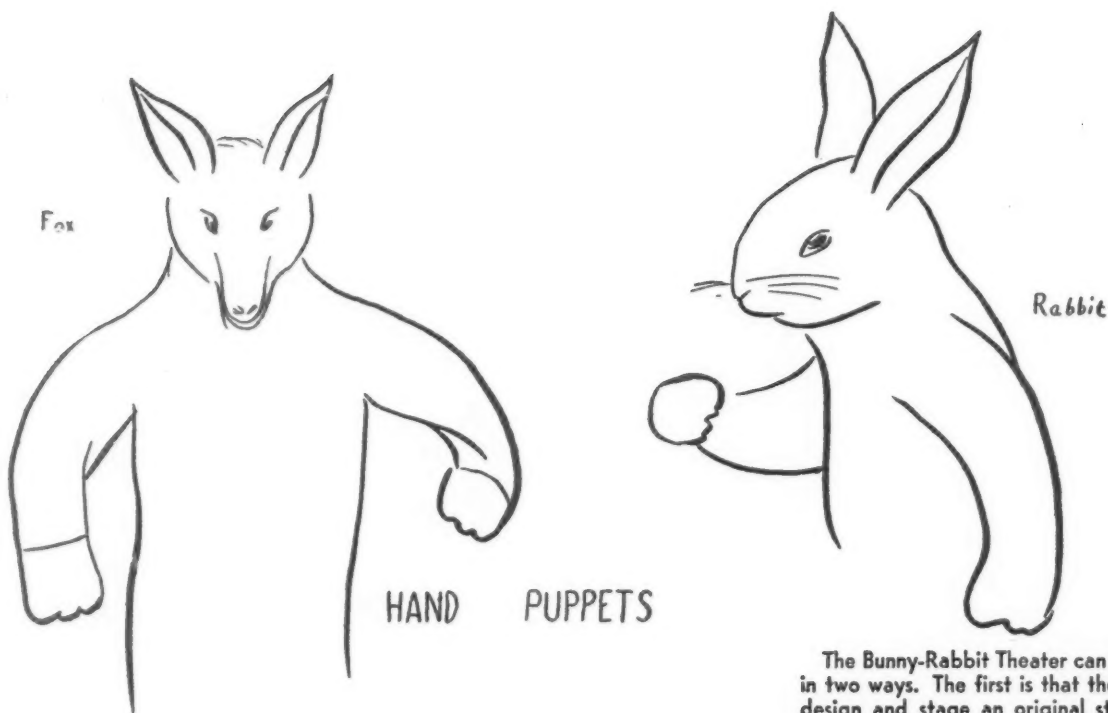
FARMER



FROG

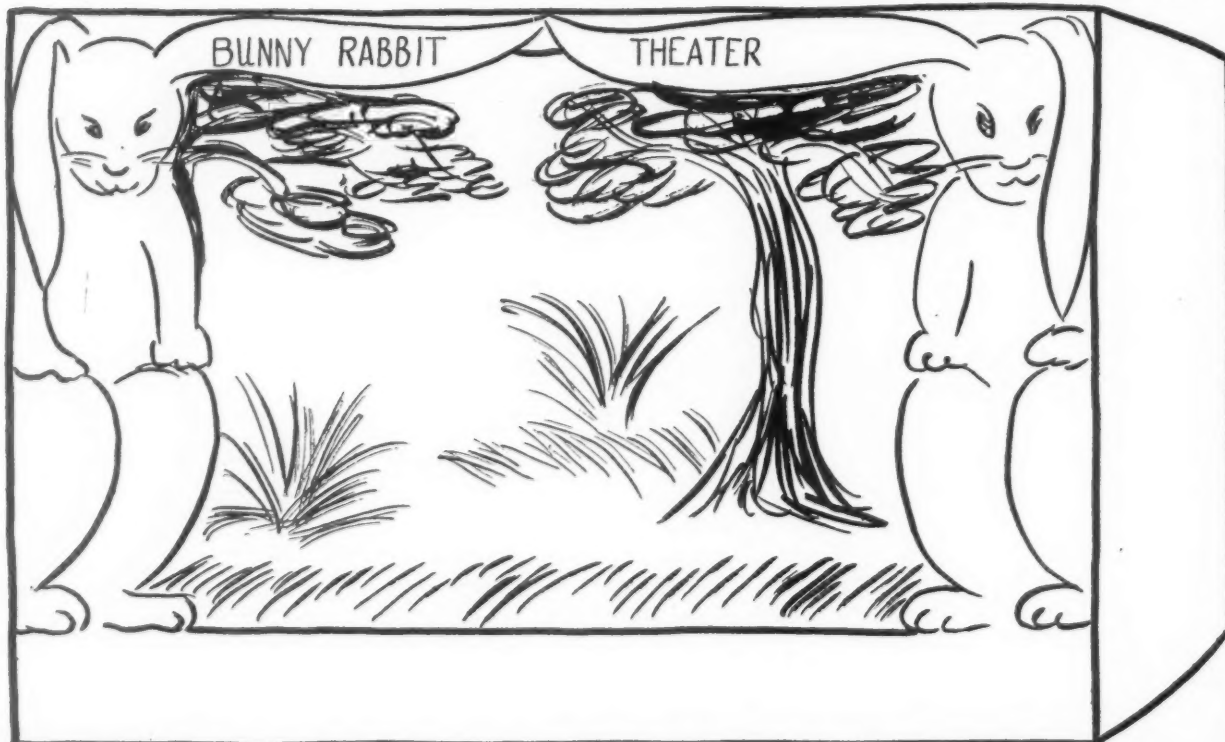
A picture dictionary of new words learned during the unit will provide not only an art and language correlation, but it will also help to instill in the minds of the children the words and their meanings. The dictionary may be a separate book or if the class makes a large notebook in connection with the study the dictionary may be incorporated into that. Or, each child may wish to make his own dictionary. Naturally, it is best that the children make original drawings to illustrate the words. In the case of the large dictionary for the whole class, let the children vote on the drawings which they think should be included.





The Bunny-Rabbit Theater can be developed in two ways. The first is that the children can design and stage an original story based on the film through the puppet medium—simple hand puppets are best. Or, the children may form a "Bunny-Rabbit Theater Group" or "The Bunny-Rabbit Players," or adopt a similar title for the group in which they are the actors.

MAKE THEATER OF WOODEN OR PAPER BOX

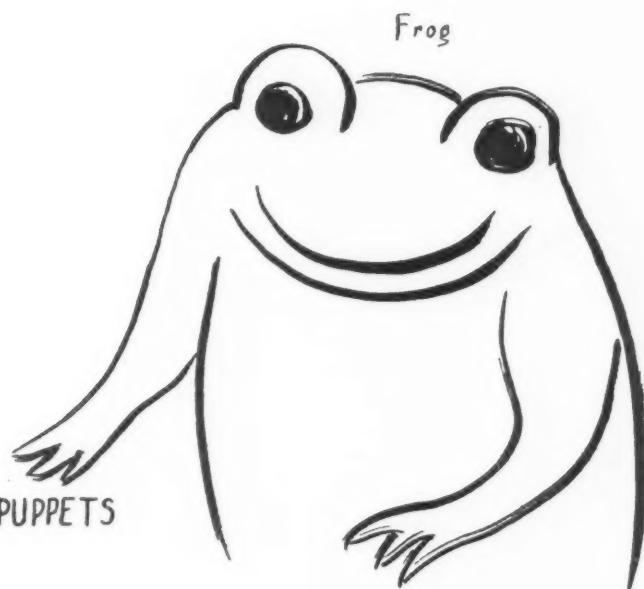


RABBIT THEATER



Squirrel

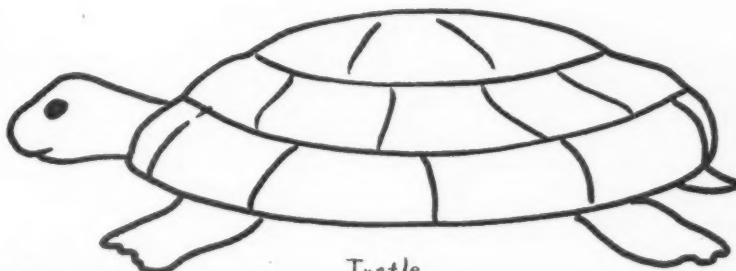
HAND PUPPETS



Frog

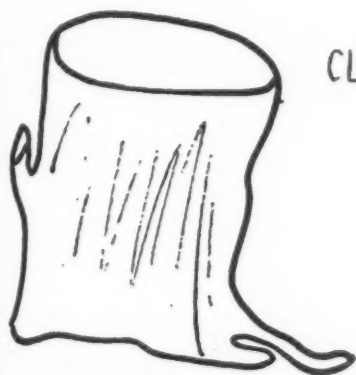
If such a club or group is formed the children will then have added incentive for writing, designing, and staging activities based on other units.

We have illustrated suggestions for the puppet theater. On a larger scale these would apply to the scenery and background and costumes for the children's theater group.



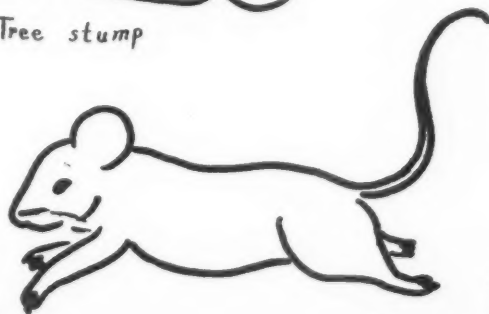
Turtle

CLAY MODELS



Tree stump

Porcupine of
clay and tooth-
picks



Field mouse

NATURE SEATWORK



HOW MANY RABBITS DO YOU SEE? _____

HOW MANY FROGS DO YOU SEE? _____

HOW MANY TURTLES DO YOU SEE? _____

HOW MANY SQUIRRELS DO YOU SEE? _____

HOW MANY DOGS DO YOU SEE? _____

COUNT THE RABBITS AND THE DOGS. _____

COUNT THE SQUIRRELS AND THE FROGS. _____

COUNT THE FROGS AND THE TURTLES. _____

HOW MANY ANIMALS ARE THERE IN THE PICTURE? _____

ACTIVITIES IN THE KINDERGARTEN

CLEANERS

By YVONNE ALTMANN
KINDERGARTEN DIRECTOR
OSHKOSH, WISCONSIN

Miss Altmann's units throughout this year are concerned with social science studies.

Miss Altmann has carried out each of these units in her own kindergarten. However, teachers will undoubtedly choose to adapt certain points and ideas to fit individual situations, facilities, and talents. The general, broad application of this outline can be utilized as it is or adapted for older children. It should be noted that the principal motivating force in the outline is the excursion.

I. Introduction and motivation

This unit was motivated out of the children's environment. You see, spring house cleaning had begun. Children heard their mothers discussing the cleaning of clothes and of the house in general.

II. Objectives

A. General (See master outline as given in September, 1946, issue of *Junior Arts and Activities*.)

B. Specific—to help each child

1. To want to visit the cleaners
2. To understand how a snow suit is cleaned
3. To understand how other things are cleaned
4. To find out any information he wants to know about the unit
5. To understand the need of thanking the manager for showing the class around the plant
6. To understand the need for having clothes cleaned
7. To make a book on the cleaners or to contribute to the class book

III. Development

We reviewed the points to be considered when going on an excursion. (See unit on "Fire" in the October, 1946, issue.) The word "cleaners" can take in laundering as well as dry cleaning. The establishment we visited was primarily for dry cleaning.

After the visit itself, and after the children had written a "thank you" note to the manager, they were ready to start to make a book on the cleaners. Bits of brightly colored cloth combined with crayon formed the chosen medium. In-

stead of coloring the figures they drew, the children cut clothes from cloth and then pasted them on their drawings. This made a very effective book; the children learned about material by using it. Using material brought about such questions as: What is wool made of? Why does silk feel so slippery? What makes the bright colors? Why does mother usually send the wool and silk clothes to the cleaners instead of to the laundry?

The pictures the children made were drawn on 9" x 12" manila paper. The pictures kept for the book were stapled onto green construction paper.

The manager of the plant gave us a magazine which contained pictures of the different rooms in a typical plant. These pictures were cut out and stapled on green construction paper for the book. Also included in the book were slips on which the orders are written, and slips for the different days of the week, special and "clean only" slips which are pinned on the garment and go through the whole process.

Each picture was accompanied by one manuscript sentence stapled opposite the picture. The cover was made from yellow construction paper 10" x 13". Oak-tag, the same size, was put between two sheets of this color paper. A 9" x 12" sheet of green construction paper was placed on one side. You may staple or paste the paper together; however, we have found that staples are more satisfactory. Then we made another cover for the back. The word CLEANERS was cut freehand from yellow construction paper. The letters were all capitals 5" high and about 1 1/4" wide. They were pasted on one of the covers and reinforced with staples. The pages were put between the covers and tied together with a shoestring.

IV. Associated activities

A. Led to other units

1. Spring
2. Study of cotton, silk, and wool
3. Telling time

V. Outcomes

A. Skills—Children became more adept in

1. Thinking about and discussing the unit
2. Speaking before the group
3. Increasing their vocabularies—cleaners, manager, plant, checking table, cleaning room, washer, wool, silk, cabinet, steam, deodorizing, etc.
4. Arithmetical terms and ideas
5. Handling the combination of crayon and cloth as an art medium
6. Organizing material and making a book on the unit

B. Knowledges—Children added to their fund of information about

1. How clothes are cleaned
2. The workers in the cleaning plant
3. The part the cleaning plant plays in the community

C. Attitudes (See master outline.)

D. Appreciations—Children were more keenly aware of the just valuation of

1. An orderly and logical development of the unit
2. The workers in the cleaning plant
3. Their abilities and those of other children
4. The book or books they made on the unit

VI. Integrations

A. School subjects (See master outline.)

B. Conversational ability improved as the children discussed the unit.

C. Great attention was given to listening to discussions about the unit.

D. Manuscript writing seemed very essential to them when they made the book on the unit.

E. They needed to use some arithmetic in figuring out the difference in cost if clothes are called for by the cleaners or if the clothes are taken to the cleaners.

F. They made up and recited poems about the cleaners.

G. They played "cleaning clothes."

HANDS IN ART

By ANN DUBBE

An interesting and colorful display for the classroom can be achieved through this art project.

Simply have the children trace around their hands, thus giving the outline the appearance of gloves or mittens. Then have them design and color their hand outlines.

Besides the actual designs on the outline, two or more hand or mitten outlines may be arranged in clever patterns. Some of the arrangements and designs which may provide a springboard for original developments by the children are illustrated here.



EASTER-FLOWER BLOCK PRINTS

These block prints which utilize the Easter flower designs may be made from potato blocks or from the more elaborate linoleum blocks. Potato blocks are made by simply cutting away the design from the smooth end of a potato which has been cut in half. Ink or a cloth pad soaked in tempera may be used for printing.

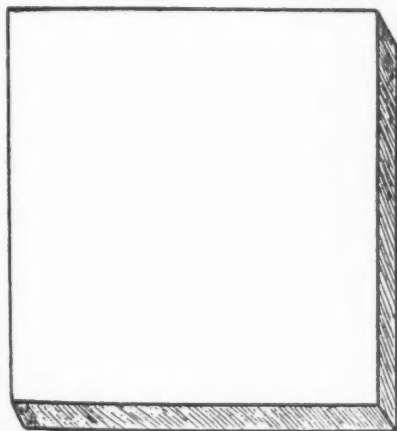
To make linoleum blocks, battleship linoleum is best. Cut a piece the size of the design you wish to make. Draw the design on a sheet of paper and then black out with pencil everything that is *not* to be printed. Paste the picture on the *wrong* side of the linoleum block, making sure that there are no wrinkles. With a sharp knife cut away the blackened part of the design—about 1/4" deep. Then take off the paper.

For printing, use oil paint, being sure that it is not too thick. With a brush, paint lightly over the surface of the block, then press the block firmly on the paper or cloth you wish to decorate. Clean the block with turpentine and repaint it for each printing.

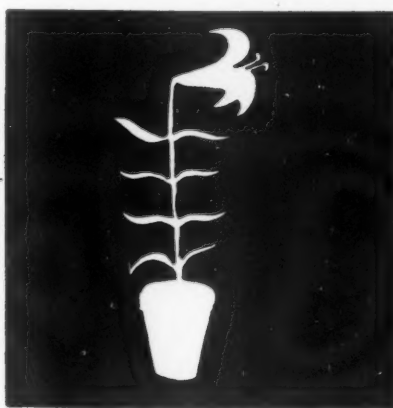


LINOLEUM BLOCK

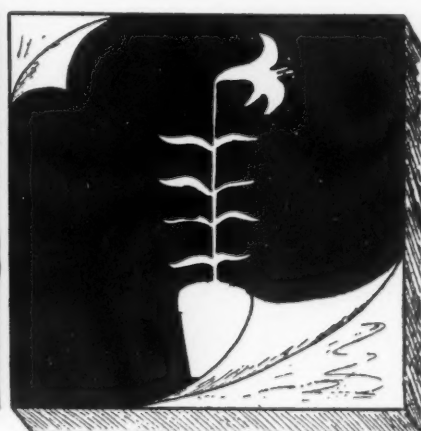
POTATO BLOCKS



CUT DESIRED SIZE BLOCK



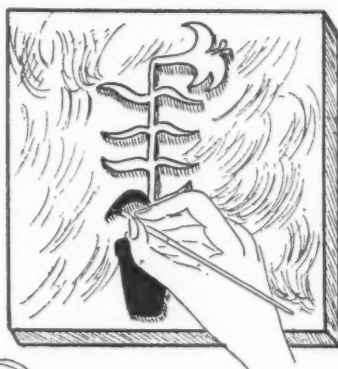
DRAW DESIGN ON PAPER



PASTE TO BLOCK



CUT AWAY BLACKENED PART OF DESIGN



PAINT SURFACE LIGHTLY



SCIENCE ACTIVITIES

THE HOW AND WHY OF SOUND

By GEORGE C. MCGINNIS
PRINCIPAL, THOUSAND OAKS SCHOOL
BERKELEY, CALIFORNIA

Did you ever feel as though you would like to go off to some distant place to sleep where there wasn't a sound to disturb you? All right, just take the next rocket ship to the moon! There isn't a sound there and never will be because the moon has no atmosphere. Without air or atmosphere there can be no sound as we know it.

When some object moves or vibrates it causes the air around it to move also. Have you watched the long pendulum of a grandfather clock move slowly back and forth? This is just the way most objects move when they are struck so that they make a sound. Suppose that pendulum is one of the prongs of a tuning fork (except that the tuning fork will probably move back and forth five or six hundred times as fast as the pendulum). When the pendulum (or tuning fork) moves to the left, it will cause the molecules of the air to be pushed close together on that side. This forms a mass of air molecules, all crowded together, in the form of a round ball or sphere. The molecules immediately try to spread out and in so doing they cause the sphere to grow very rapidly. This "wave" of compressed molecules will travel away from the source of the sound in a constantly expanding sphere, at the rate of about 1,100 feet per second. This part of the sound wave is called a *condensation*. Now, let's go back to the pendulum again. As it moves back to the right side in its swing, the molecules on the left have plenty of room and can move about more freely than they could before they were disturbed. This part of the wave (where the molecules are even farther apart than they are in undisturbed air) is called a *rarefaction*.

So you can see that we have a whole series of rapidly expanding spheres, alternate condensations and rarefactions, moving out from any rapidly vibrating object. When these sound waves reach our ears they cause the eardrum to move in and out with each condensation and rarefaction. The eardrum acts just like the head of a big bass drum. As

the eardrum moves in and out with the sound waves a very wonderful and complicated mechanism transforms these waves into the sounds which our brain records.

Some sounds are pitched higher than others and some are lower. Higher-pitched sounds are caused when the waves are very close together, and lower sounds are heard when the waves are farther apart. When the waves are very close together, it causes the eardrum to vibrate very rapidly and we hear a high-pitched sound. Of course, the eardrum vibrates just as rapidly as the vibrating source which caused the sound. A rapidly vibrating source is said to have a high frequency and a slowly vibrating source will have a low frequency. The higher the frequency, the higher the pitch of the sound; the lower the frequency, the lower will be the pitch of the sound.

The loudness or softness of the sound is caused by the extent to which the molecules are compressed together. A very loud sound is one in which the molecules in a condensation are extremely close together and those in a rarefaction are very far apart. This causes the eardrum to move a relatively large distance in and out. If the eardrum moves just a short distance in and out, the sound will be soft. The loudness or softness of a sound is determined by the *amplitude* of the sound wave, or by the degree to which the molecules are crowded together in a condensation and spread apart in a rarefaction. The amplitude and the frequency of sound are entirely independent of each other. That is, we have a high-pitched sound either loud or soft, or a low-pitched sound either loud or soft.

The human ear can hear sounds which have a frequency as low as 16 vibrations per second. You can almost "feel" the low tones on great pipe organs as easily as you can hear them. The upper limit of hearing for the human ear is about 20,000 vibrations per second. Not all people can hear sounds as high as this,

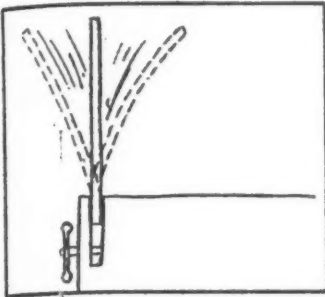
however. Dogs, cats, and other animals can hear sounds that are higher than those we hear. There are dog whistles which are pitched so high that we can not hear them. Insects "talk" to each other in sounds that are pitched so high we can not hear them at all. Wouldn't it be interesting if we could "tune in" on some of these conversations?

Sound waves will reflect from walls and other surfaces just as light will. You have heard echoes and the rumbling of thunder. Echoes are merely sound waves that have reflected from some surface and they reach your ear just a little later than the original sound. The rumbling of thunder is the reflection of the "crack" of a lightning flash as it reflects from the clouds. The next time a lightning storm occurs, see if you can tell how far away the lightning strikes by counting the number of seconds between the flash and the first sound. It takes about five seconds for the sound to travel one mile. The next time you see a wood chopper in the distance, see how long it takes you to hear the blow after you see him strike.

Did you know that when you are listening to a radio program you actually hear the program before the people in the studio audience do? This is because the radio waves travel so much faster (about 186,000 miles per second) than sound waves (1,100 feet per second). When you see a train or boat in the distance, notice how long it takes from the time you see the first puff of steam from the whistle until you hear the sound. When you pass a train coming from the opposite direction the sound of its whistle suddenly drops in pitch as you pass it. The reason for this is that the pitch of the sound as you hear it approaching you is higher than the true pitch of the whistle. The sound waves reach your ear at a faster rate because the source of the sound is moving toward you. When you have passed, the sound waves reach you at a slower rate, or frequency, because the source of the sound is moving

(Continued on page 45)

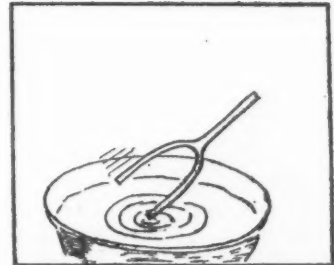
EXPERIMENTS



WHAT MAKES SOUND?

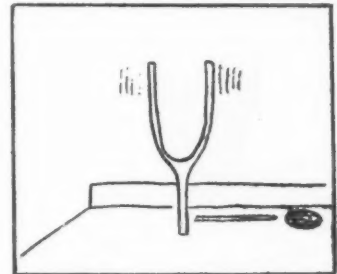
Place one end of a yardstick or hacksaw blade in a vise. Pull the other end to one side and let go. The movement back and forth makes the air vibrate and causes sound.

Strike one prong of the tuning fork against wood to make it vibrate. Hold this end in a pan of water. Notice how it makes the water vibrate in concentric circles.



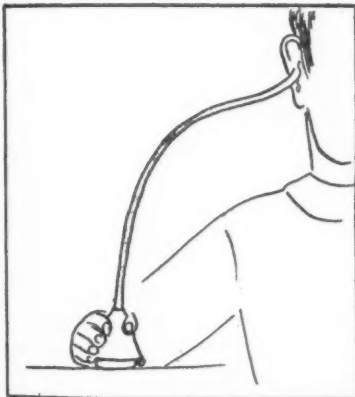
Hold a piece of paper or a small suspended cork ball against the prong of a vibrating tuning fork. Do both prongs vibrate?

Place the handle end of a vibrating tuning fork against the panel of a wooden door, desk, or table top. Notice how much louder the sound becomes. The tuning fork causes the wood to vibrate also and reinforce the sound.



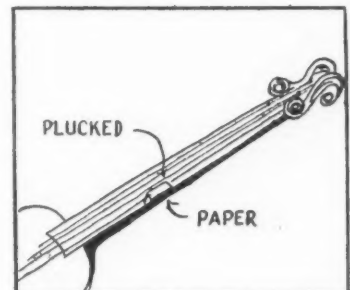
A HOMEMADE STETHOSCOPE

Insert the end of a small funnel in a piece of rubber tubing about 15" to 20" long. Put the other end of the tube to your ear. Listen to a watch by placing the funnel over it. You may listen to your heartbeat or to your breathing. The funnel and tube help to concentrate the sound.



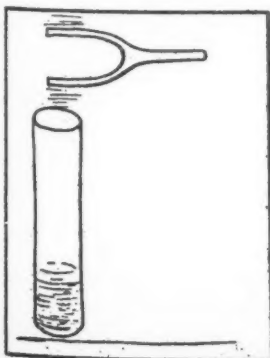
SYMPATHETIC VIBRATIONS

Tune two strings of a violin or guitar to the same pitch. If they are in tune a small piece of paper, folded and placed over one wire, will fly off when the other is plucked because if both are in tune the string which is plucked will cause the other to vibrate.



RESONANCE

Place a vibrating tuning fork just above a tall cylindrical vase. While the tuning fork is vibrating pour water in until the tone becomes much louder. When the water is at this level the length of the air column in the vase is $\frac{1}{4}$ the length of the sound wave.



A POETRY UNIT

FOR ENGLISH CLASSES OF THE SIXTH-GRADE LEVEL

By GRACE HAGGARD

I. Immediate objectives

- A. To appreciate the beauty of our language
- B. To teach oral expression
- C. To enjoy the rhythm and rhyme of poetry
- D. To drill on the parts of speech
- E. To build up one's vocabulary

II. Ultimate objectives

- A. To create a love and an appreciation for poetry
- B. To develop a pleasing style of writing and speaking
- C. To instill a love for nature
- D. To gain spiritual lessons
- E. To build a background for the study of literature

III. Introduction

A great many boys and girls go through grade school with little or no appreciation or love for either nature or poetry. A natural love for poetry is rarely found in children of the sixth-grade level. Since so many of our best-loved poets have chosen nature for their themes, it is not difficult to create a love for nature and an appreciation of poetry by a study of their poems.

A correlation of poetry with written composition and a study of the simple forms of technical grammar can also be made.

IV. Presentation

Poetry should be presented orally for it has the same appeal to the ear as music. The more informal the presentation is, the better. It is not necessary for the teacher to teach the varieties of rhythm in order to present poetry clearly and enthusiastically. Children should be encouraged to commit poetry to memory. If the teacher is enthusiastic about memorizing, the children will also like to memorize. However, the memorizing must not be done as a task. Neither is it necessary for children to understand everything in a poem. But throughout the study of poetry it should be remembered that the greater the love a teacher has for the poem, the greater the love the children will have for it.

IV. Procedure

All children like to make books. Arouse interest by explaining how to make a poetry book by saving each day's lesson. Discuss the arrangement of the book with the class. Examine title pages and tables of contents in both textbooks and fiction. Study dedications, for children enjoy writing them and it makes their project seem more important. Explain how some poems can be illustrated either by original drawings or by collecting magazine pictures. It is well to use both kinds of pictures. On each lesson that is well done, put a sticker that is appropriate for the poem.

V. Development

A. "The Year's at the Spring" or "Pippa's Song" by Robert Browning from *Pippa Passes*

1. Read the poem to the class.
2. Tell the story of Pippa.
3. Reread the poem.
4. Write it on the board.
5. Have children memorize it.
6. Have children copy it and save it for the poetry book.

7. If it is copied well and memorized well, put a spring sticker on the paper.

B. "Abou Ben Adhem and the Angel" by Leigh Hunt

1. Give each child a copy of the poem and then write it on the board.
2. Read it aloud several times. (It is better for the teacher to do the reading.)
3. Discuss the poem and paraphrase it.

4. Make a list of the adjectives.
5. Point out the nouns.
6. Make a list of the verbs.
7. Teach direct quotations.
8. Emphasize that the poet means to say that a person's attitude toward his fellow men is much more important than his profession.

C. "Chartless" by Emily Dickinson

1. Tell what a moor is.
2. Find pictures of the English heather and describe it.
3. In the discussion of the poem

show Emily Dickinson's proof of God.

4. Have the children memorize and copy the poem.

D. "Trees" by Joyce Kilmer

1. Have the children draw a landscape with trees in it.

2. Have the children copy the poem.

3. Have the children memorize it.

4. Have the children sing it.

5. Discuss the possibility of comparing two things so unlike as a poem and a tree.

6. Have the children name the trees they like best and tell why they like them.

E. "Where Go the Boats?" by Robert Louis Stevenson

1. Read the poem and have the children copy it.

2. Have the children sketch and color a river scene.

3. Make a list of the adjectives.

4. Classify the phrases and tell what they modify.

5. Make a list of the nouns.

F. "America For Me" by Henry van Dyke

1. Read the poem and have the children copy it.

2. Have the children memorize a favorite stanza.

3. Make a list of the nouns, verbs, and prepositional phrases.

4. Have each child write his idea of the story of the poem.

G. "The Little Cares That Fretted Me" by Elizabeth Barrett Browning

1. Read the poem and have the children memorize it.

2. Discuss its meaning.

3. Have the children sketch an outdoor scene.

H. "Prayer For a Little Home" from the *London Spectator*

1. Read the poem aloud several times.

2. Have the children memorize it.

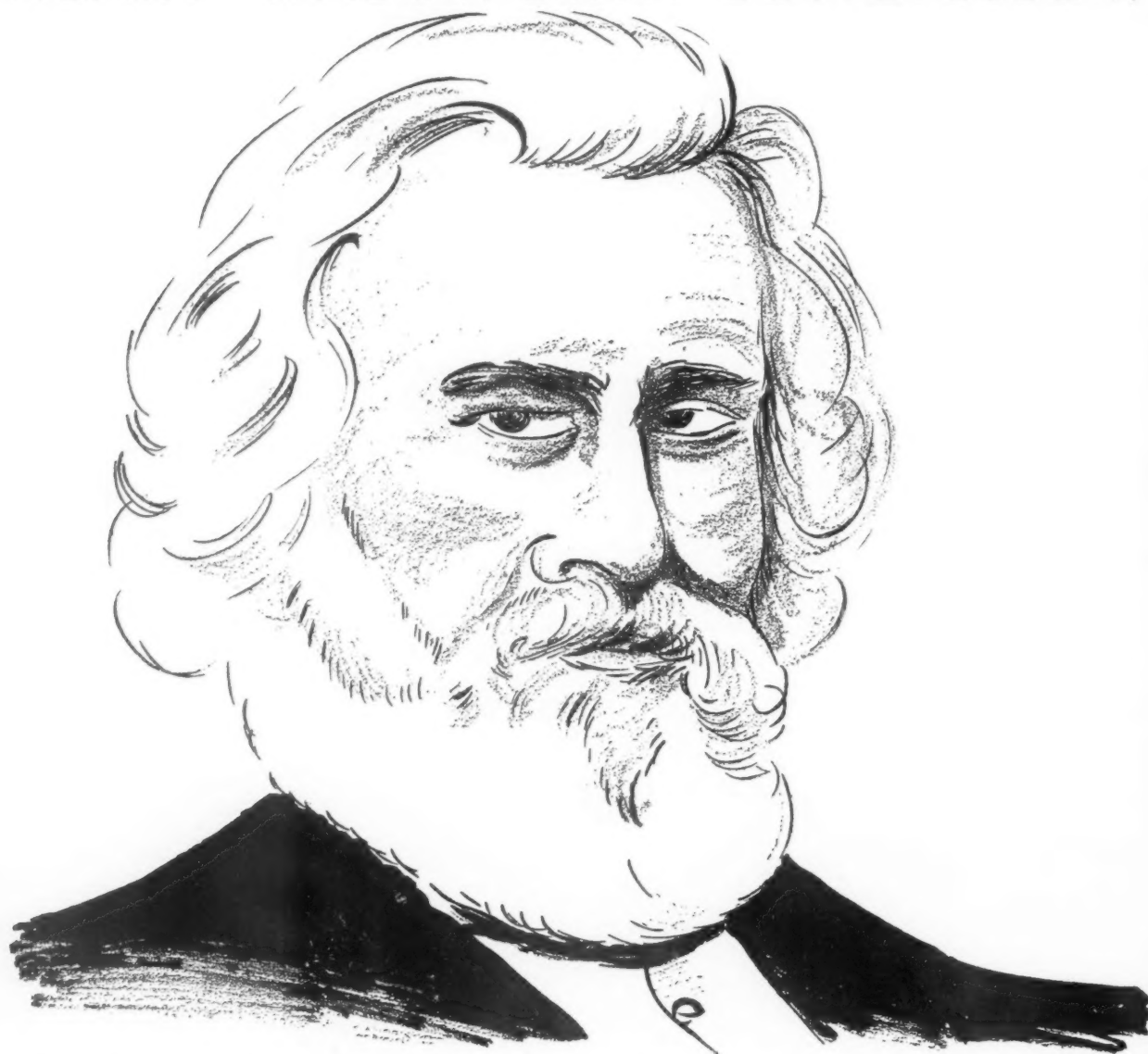
3. Have the children illustrate each stanza with magazine pictures.

(Continued on page 45)

CHARTING A POEM

<p>TITLE: HIAWATHA'S CHILDHOOD</p>		<p>AUTHOR: HENRY WADSWORTH LONGFELLOW</p>	
<p>COLORFUL AND UNUSUAL VERBS</p>		<p>BORN: 1807 DIED: 1882</p>	
<p>SEIZED PERISH CHATTERED WERE FASTENED TREMBLED RUSTLED BUZZED THROBBED EXULTED LULLED</p>		<p>OTHER POEMS: "THE CHILDREN'S HOUR," "THE VILLAGE BLACKSMITH," "COURTSHIP OF MILES STANDISH"</p>	
<p>COLORFUL AND UNUSUAL ADJECTIVES</p>		<p>PARAPHRASE (RETELLING THE POEM)</p>	
<p>SHINING GLOOMY FIERY FROSTY FLITTING RIPPLING HOOTING FAMOUS LEAFY FATAL</p>		<p>SUGGESTED ILLUSTRATIONS</p>	
<p>FAVORITE LINES</p>		<p>PUPIL'S NAME</p>	

HENRY WADSWORTH LONGFELLOW



Henry Wadsworth Longfellow's story is one of tranquility. Born February 27, 1807 at Portland, Maine, he never knew the struggle against poverty, public disfavor, obscurity, or disillusionment which marks the lives of many great men.

He first published in a Portland periodical when he was 13 years old. At 19 he graduated from Bowdoin College and then went abroad to study for three years for a professorship in modern languages which Bowdoin offered him. He was accorded a full professorship when he was only 22 years old. In 1834 he was elected Professor of Modern Languages at Harvard University, a post which he held for 20 years when he resigned in order to devote all of his time to creative writing.

Fame came to Longfellow when he was young and during his lifetime he was perhaps the most popular poet in the world. His works were translated into many different languages and to the people of many countries he was a well-loved figure. His courtesy and charm and friendliness made for him a unique place in the hearts of both his readers and friends. He died in his home at Cambridge, Massachusetts, in March, 1882. He was the first American poet to be honored with a memorial to him in Westminster Abbey. Some of Longfellow's best known works are: *Hiawatha*, *Evangeline*, *The Courtship of Miles Standish* and *Tales of a Wayside Inn*.

TEACHING MUSIC IN THE GRADES

MUSIC AND SCIENCE COMBINE PART II UPPER-GRADE LEVEL

By LOUISE B. W. WOEPPEL
ASSISTANT PROFESSOR OF MUSIC
DANA COLLEGE
BLAIR, NEBRASKA

The explanatory or expository approach to science may be utilized at upper-grade level. Here again it is possible to approach an art subject from the scientific viewpoint or to use the art subject, music, as a problem in science. In either case, much information may be presented in a manner understandable at junior-high level.

Older children are usually interested in the peculiarities and means of production of physical phenomena. Why not begin with *tone*, out of which music is made?

Tone has four characteristics: frequency or pitch; amplitude or loudness; duration or time; and tone quality. Each of these characteristics can be studied and explained in school.

Pitch is determined by the number of vibrations per second produced in the air when it is set in motion by the movement or collision of two bodies. The greater the number of vibrations, the higher the pitch. Human beings are said to hear sounds that range in pitch from 16 vibrations per second to 38,000 per second.¹ However, our preferences are such that we tune our instruments to a range of approximately 32 vibrations per second to about 4,000. For example, a middle A (second space, treble clef) usually is tuned to 435 or 440 vibrations per second. All other pitches are tuned proportionately. An interesting experiment is to fill eight glasses or bottles with an amount of water sufficient to play the diatonic scale. To attain true pitch, the class may need to utilize containers of various sizes and shapes.

Amplitude or loudness is difficult to measure without elaborate equipment. However, one can gauge its two main characteristics: effectiveness and agreeableness. The former may be subdivided into carrying power and intelligibility or clearness. As we know, a loud sound usually carries farther than a soft sound, other factors being equal. In general, a

loud sound is more effective than a soft one. To the hearer, however, intelligibility or clearness is even more essential and therefore the effectiveness of loudness may be dependent mostly upon clearness rather than upon volume.

Agreeableness of volume varies greatly with the individual listener. The small boy who bangs away on a drum may call the sound music, while to a hearer it may be unwelcome noise. The same is true of all sound. However, most persons respond to certain general conditions:

Monotony in volume becomes tiresome; if continued long enough it may cause great discomfort. In general, agreeable dynamics are those that provide frequent changes in volume with moderate volume being used most of the time.

The third characteristic of sound is duration or time. Again, individuals respond differently to timing tests. In music we have established definite time schedules by assigning time values to individual notes and by grouping these notes into measures, each having a certain time value. Yet it is the rhythmic pattern rather than the measure pattern that gives the march and the waltz their characteristic charm.

The characteristic that lends the greatest charm to many instruments is their tone quality. Many factors affect tone quality or timbre. Basically it depends upon the vibrations which we mentioned previously. Let us demonstrate how this affects a violin string: when the performer draws the bow across the string it vibrates as a whole but it also vibrates in two halves, and in thirds. The string may subdivide into several smaller segments, all of which are vibrating simultaneously. The vibration of the tone as a whole produces the *fundamental tone*. The vibrations of the various segments each produce an *overtone*. It is the variety and number of overtones which give a tone its color or tone quality. Each instrument has its unique sound because of this fact, as we shall

see later. Therefore, when we hear a sound, we hear all four qualities in varying proportions.

As indicated previously, instruments differ in sound largely because they have different tone qualities. Let us consider each type in turn.

The oldest group of instruments is the percussion family, so called because the sound is produced by striking one thing against another. The sound produced is music rather than noise when the vibrations are regular and even.

Percussion instruments may be divided into two classes, those with indefinite pitch and those with definite pitch. The first class includes all instruments which cannot change pitch or play different tones. These are: snare or side drum, bass drum, cymbals, gong, tom-tom, triangle, tambourine, and castanets. Percussion instruments capable of changing pitch or playing a melody are: kettle drums or tympani, xylophone, orchestra bells or glockenspiel, chimes, and celesta. The Latin-American marimba also belongs to this group.

It is apparent that the instruments with definite pitch are the more advanced from the standpoint of origin and the more interesting group musically. It might be well to explain to your class that instruments with indefinite pitch may not sound alike because of differences in size or material. The larger the instrument the lower the pitch, other factors being equal. Among instruments with definite pitch this rule also holds true. In all but the tympani and chimes the following rule also applies: The longer the bar (of metal or wood) the lower the pitch, other sizes being identical. If the length is equal, either the width or thickness may affect the pitch. Hence, the thicker or wider in addition to the longer the bar, the lower the pitch.

All other instruments have definite pitch, but they are divided according to the method of producing the sound and

(Continued on page 42)

¹ Note that George McGinnis in his "The How and Why of Sound" (page 16) gives the figure 20,000 as the maximum.

TWO FAMOUS FABLES

ADAPTED FROM AESOP

By AMY SCHARF

A LION AND A MOUSE

Once there lived a lion who was very proud and very haughty. He was painfully aware of the fact that he was considered the king of beasts; so he roared fearfully and stalked arrogantly through the jungles, mistaking the fear he inspired for respect—two very different things as you know.

One afternoon the lion, who since early morning had been demonstrating to the lesser beasts what a great lion he was, decided that he was rather tired and that he should like to lie down and rest a bit. He chose a cool, shady spot and settled himself for a comfortable nap. The lion had just dozed off when he felt an annoying tickle on his right forepaw. He jerked awake—and grabbed at the paw and caught, of all things, a mouse.

(Pause here for sketching.)

Now the poor mouse was quite paralyzed with fear, as who wouldn't be to find himself clutched firmly in a lion's paw.

"What's the meaning of this!?" the lion roared down at the little mouse. "What's the idea of disturbing my nap?"

For a long moment all the mouse could do was to stutter, "Bu-bu-bu-bu-Lu-bu," but then he took a deep breath and gasped, "Nothing."

"Nothing! You deliberately wakened me from my nap. You deliberately disturbed my rest!"

"Oh, no!" the mouse protested. "It was a mistake, really. I didn't mean to waken you. Please, Lion, you are great and powerful and right now you hold my life in your paw. I beg you, spare it, and I swear that someday I shall return this favor!"

The mouse was so little and frightened and so obviously sincere that the lion loosened his grip.

"All right, Mouse, I'll let you go." And then the lion laughed, "But I have to laugh—the idea of you ever saving my life, you a tiny, insignificant mouse, saving me, the king of beasts."

And the lion laughed and laughed until even the trees trembled and swayed

from the vibration. But the mouse didn't wait to enjoy the joke. He ran off as fast as he could, calling back his thanks to the lion.

(Pause here for sketching.)

It was several days later that the mouse was scuttling along through the jungle—being very careful not to run across any lion paws—when he heard the lion roaring and threshing about not far away. The mouse ran toward the sound and when he got there he saw that the lion was all wound up in a trapper's net.

(Pause here for sketching.)

"Heavens!" squeaked the mouse, "you are in trouble!"

The lion eyed the mouse and roared mournfully. "I'll die, I'll die. They'll come and kill me."

"Oh, no, they won't," the mouse assured him. "I made you a promise and I shall keep it."

Whereupon the mouse began gnawing on the heavy cords of the net. His sharp teeth made quick work of the cords and soon there was a hole large enough for the lion to get through.

(Pause here for sketching.)

The lion kicked off the last bits of the net and turned to the mouse.

"Little mouse," he said, "I may be king of the beasts but you have taught me a lesson: little friends may very well prove great friends!"

THE MILLER, HIS SON, AND THE ASS

One market day a miller and his son loaded some goods on their ass and started for the near-by town. They had not gone far before they met a group of young boys and girls.

"For goodness' sake!" said one girl in a very loud whisper which the miller and his son could not help hearing, "how silly of one of them not to ride the ass who carries only a small bit of goods for market."

(Pause here for sketching.)

The miller and his son looked at one another. The miller's face grew red and

he said, "I suppose she is right. Here, son, I'll help you mount."

(Pause here for sketching.)

They went on a bit farther, the boy jogging along comfortably on the ass's back, when they met an old man. The old man was horrified. "The very idea!" he cried. "A young boy like you riding while your poor father must walk along in the dusty road."

The miller and his son looked at one another. The boy's face grew red. "I suppose he is right. Here, father, you ride." The boy got off and his father mounted and they continued.

(Pause here for sketching.)

Just around the next bend in the road they met a housewife. "Oh, you selfish man!" she shrieked. "Making that poor little boy walk while you ride—there's plenty of room for you both on the ass's back. You should be ashamed!"

The miller and his son looked at one another. The miller's face grew red. "I suppose she is right. Here, I'll help you climb up here with me."

(Pause here for sketching.)

In such fashion they proceeded until they met a farmer.

"How cruel!" he bellowed. "That poor, poor animal. Two big men like you should carry him instead of breaking his back by riding him!"

The miller and his son looked at one another. Both their faces were red. "I suppose he is right," the miller said. "Let us get off. We can tie the ass's legs to a pole and carry him that way." And that is just what they did, carrying the ass all the rest of the way into town.

(Pause here for sketching.)

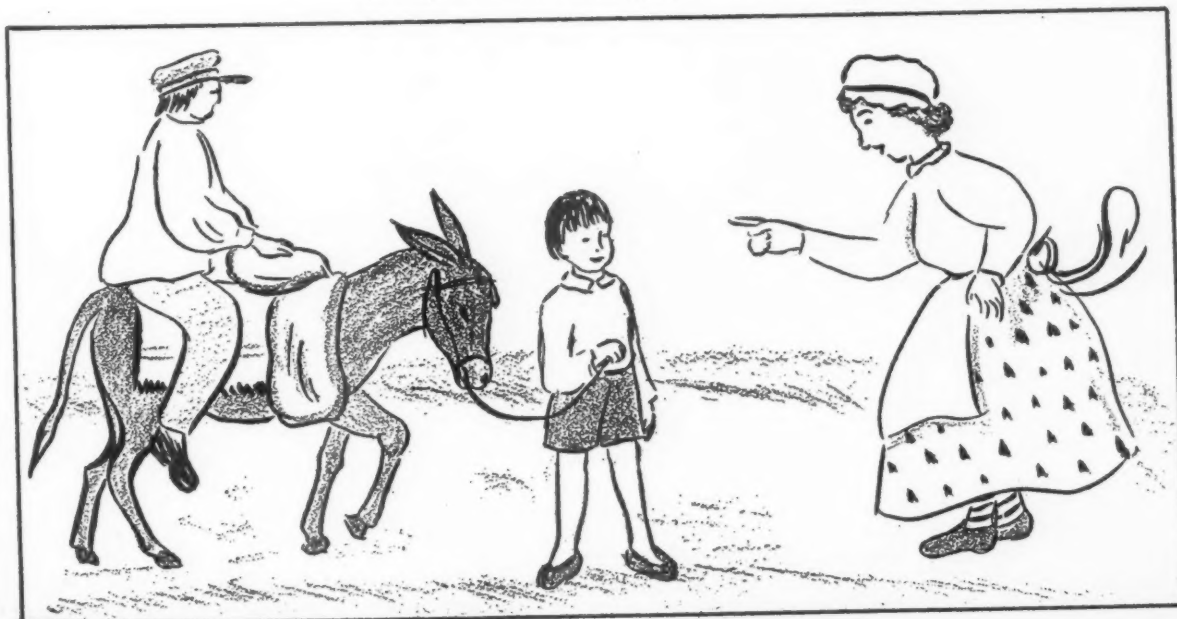
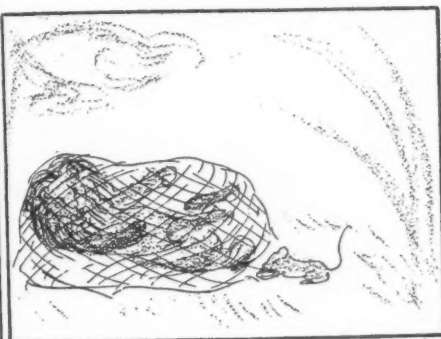
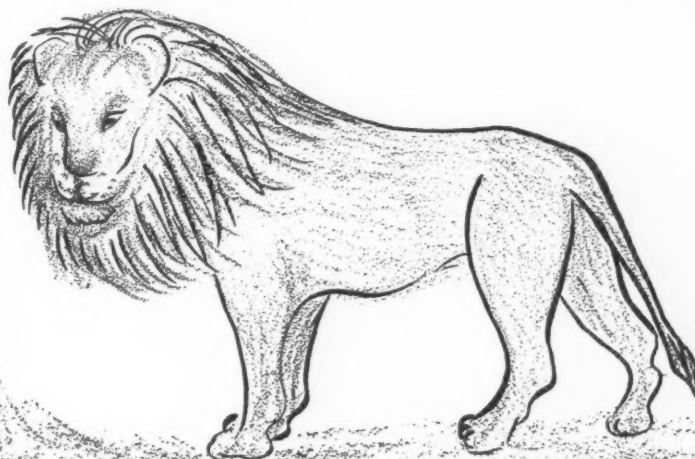
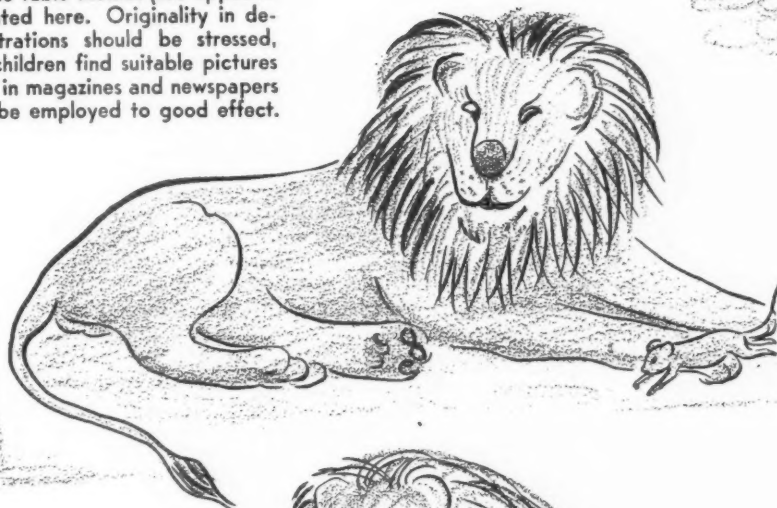
But when they got to town they looked so funny that people stopped and stared and then burst into shrieks of laughter.

The miller and his son looked at one another and this time their faces grew very red.

"Son," the miller declared, "if you never learn another thing in your life remember this: When one tries to please everyone one pleases no one, not even himself!"

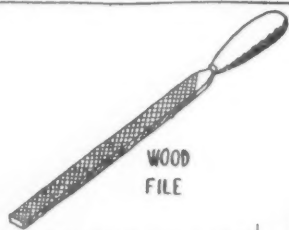
FABLE ILLUSTRATIONS

Some suggested outline pictures for posters or dioramas on the fable themes (see opposite page) are illustrated here. Originality in designing the illustrations should be stressed, however, if the children find suitable pictures already sketched in magazines and newspapers these, too, may be employed to good effect.

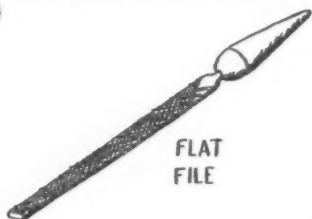


THE STORY OF TOOLS

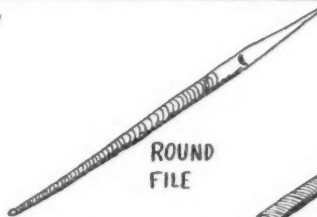
By ISADORE M. FENN and WILLIAM H. JOHNSON



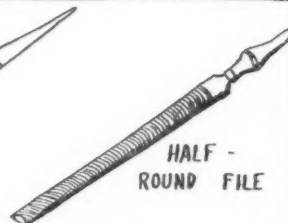
WOOD
FILE



FLAT
FILE



ROUND
FILE



HALF -
ROUND FILE

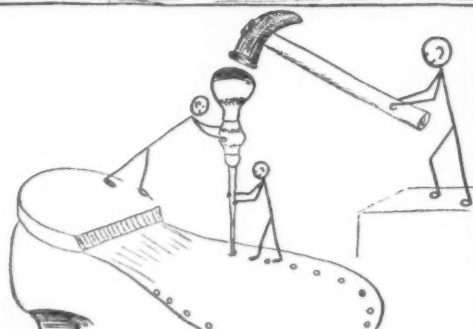
INTRODUCING MR. WOOD FILE

Have you heard of me? My name is Wood File. I have a handle and a blade. My blade is made of metal and my handle is made of wood. I am used for smoothing the curved edges of wood. The wood should be placed in a vise or clamp if you want me to do a good smoothing job. Do you know that I have many brothers? Yes, I do. Some of my brothers are

Flat File, Round or Rattail File, and Half-round File. We are named according to the shapes of our blades. See our shapes in the pictures?

CAN YOU ANSWER THESE QUESTIONS?

1. What is Mr. Wood File used for?
2. Of what is he made?

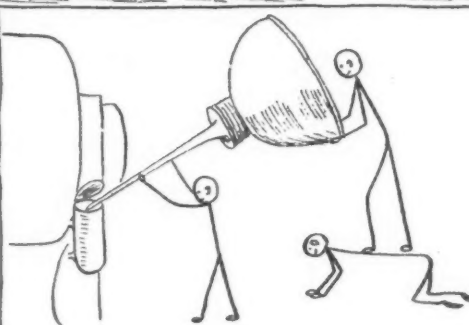


INTRODUCING MR. AWL

I am a small tool. I have a wooden handle and a metal point. I am used for making holes in wood, paper, leather, and cardboard. This makes it easier for you to start drills or nails. The shoe repairer uses me.

CAN YOU ANSWER THESE QUESTIONS?

3. Is Mr. Awl a large or small tool?
4. How is he used?

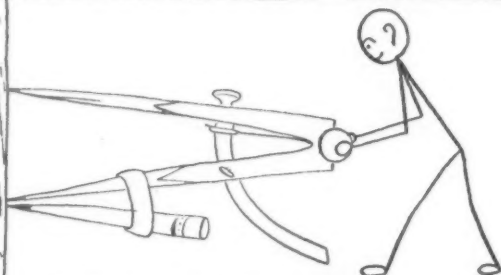


INTRODUCING OIL CAN

I am Oil Can. I contain oil. My oil is very useful. I am used to put oil in machines and on tools. Machines are oiled so that they will work better and to keep them from rusting. I am also used to put oil on Friend Oilstone.

CAN YOU ANSWER THESE QUESTIONS?

5. Is Oil Can useful?
6. Why is oil used on tools and machines?

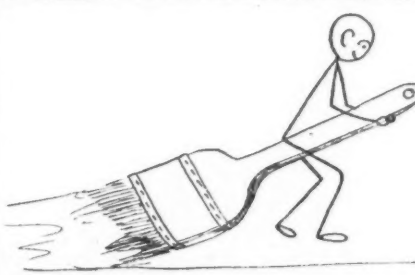


INTRODUCING MR. PENCIL COMPASS

I am known as Pencil Compass. I must have a pencil attached to me. I cannot work without a pencil. I have a movable arm. This allows me to make large or small circles and curves. Always keep my pencil sharp and I will do accurate work. My picture shows how I am used. Do not treat me roughly. I break very easily.

CAN YOU ANSWER THESE QUESTIONS?

7. What does Pencil Compass need in order to work?
8. What part of Pencil Compass is movable?



INTRODUCING MR. PAINT BRUSH

I work best when clean. If you used me with enamel, oil paint, or varnish, clean me with turpentine, kerosene, or paint remover. If I was used with oil stain, shellac, or lacquer, clean me with denatured alcohol or lacquer thinner. If you used me with calcimine or tempera, clean me with water.

CAN YOU ANSWER THESE QUESTIONS?

9. When does Paint Brush work best?
- [Answers to questions will be found on page 47.]

ACTIVITIES IN WOOD

TWO MOTHER'S DAY GIFTS

By JEROME LEAVITT



PROJECT 1 — RECIPE BOOK. This recipe book is made of three pieces of $\frac{1}{8}$ " fir plywood. The back is 6" x 8", the left cover 1" x 6" and the hinged cover 7" x 6".

All three of the pieces are cut out with a handsaw. Then the edges should be carefully sandpapered to a nice smoothness. $\frac{1}{16}$ " holes are drilled through the back pages and left corner as is shown in the illustration.

The same size holes are also drilled through both corner pieces, as we have shown, so that when they are laced together a hinge is formed.

PROJECT 2 — SALAD PADDLE. To make a salad paddle first of all secure a piece of wood which is $\frac{3}{8}$ " thick and $\frac{3}{4}$ " wide and 8" long.

It is usual to make these paddles in pairs, in which case two pieces of wood should be secured. Make a paper pattern the correct size, cut it out, and then trace it on the wood. Cut out the spoon shape with a coping saw.

Smooth all of the sides of the spoon and round all of the edges with a file. Next, hollow out the inside of the

spoon section. This is done with a gouge. Then round off the outside of the spoon with a file.

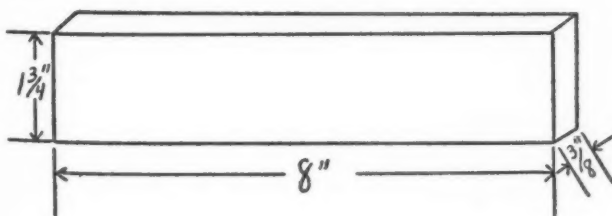
Sandpaper all of the faces of the book smoothly, being sure to go with the grain of the wood. Give all the surfaces of the three pieces two coats of white shellac.

When the pieces are dry, lace them together with leather thongs, colored cord, or perhaps a fancy shoelace. The paper pages for the book are cut $5\frac{1}{2}$ " x $7\frac{1}{2}$ ".

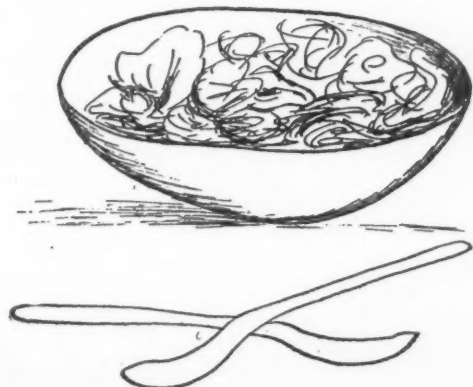
Sandpaper the paddle very smoothly. Do not paint the paddle, instead polish it with vegetable or any sort of cooking oil or grease.

A pair of these salad paddles make an excellent gift for mothers. Perhaps a wooden salad bowl may be purchased and thus make a salad set.

Such gifts might also be kept in mind for Christmas, birthdays, and other such occasions when gifts are advisable.



SALAD PADDLE



A STUDY OF TRUCKS

FOR PRIMARY GRADES

INTRODUCTION

A unit about trucks may serve several purposes in the classroom. First of all, it may introduce children, through a medium with which they are familiar, to a general concept of transportation. Of course, little children can grasp this concept only in a very limited sense, nevertheless, it is an important contribution to their knowledge of transportation.

Studying about trucks will also serve to introduce the children to the idea that not only are the truck drivers helpers in the children's own community, but it will open up to them the concept of other communities—trucks drive to other towns, other cities, other states. In this way a study of trucks has advantages over a study of trains. Most children know about trains and have possibly seen them, but trucks are seen every day and play a very immediate part in the children's lives. They see the laundry truck pulling up to the door, they recognize the baker's truck and perhaps know the driver; such things are very personal and very much a part of their lives.

Thirdly, as in any unit on community helpers, the truck unit will help the children to understand that the comforts, and luxuries, and even the necessities which we take for granted are not simply products of happenstance, but are products of united effort and co-operation.

MOTIVATION

Motivation for the unit may come about when the milkman delivers the milk for the school's recess or "milk period." A casual question such as, "How does the milkman bring the milk from the dairy to the school?" will elicit the answer, "In trucks." From there the teacher may guide the thoughts of the children to consideration of what other products are carried by trucks, and what part the trucking business plays in the community.

DEVELOPMENT

After the class's interest has been aroused, begin the study by asking the children to name the different kinds of trucks that they have seen and know about. As they tell you, write the kinds

of trucks in a list on the blackboard. You will probably have such things as: milk trucks, laundry trucks, grocery trucks, gasoline trucks, and "the great big trucks," which, of course, you may take to mean the huge half trucks—cab and trailer—used for interstate and cross-country hauling.

When the children have named all the different kinds of trucks they can think of and you have added any which you think are pertinent to the study, suggest to the class that they try to find pictures of each of the trucks they have listed. With little children, naturally, the main burden of finding suitable pictures, will

TRUCKS AND TRAINS

Up and down the country
And crossing, shore to shore,
Big trucks with loaded trailers
And busy freight trains roar.

The trucks roll through our city
Like thunder all the night,
But a train goes past my window
And chugs with all its might!

—Muriel Schulz

rest on you, the teacher. However, the children will feel more as if they are actually "making up" the unit if you ask them to help you. When the pictures are assembled, mount them on stiff cardboard so that they will not be torn when passed around in the classroom and so that they may be hung up about the room.

After the preparation of the pictures is complete, give time to study and discuss individually each truck on the list. Such questions as: "What is carried in this truck?" "Where does it deliver its load—to factories, to stores, to homes, to other towns?" "Can this truck carry very much?" "Why isn't it necessary for this truck to carry as much as some of the other trucks?" and similar questions will help to guide and mould the thoughts of the children.

You will want, too, to consider the part the drivers of the trucks play as community helpers. Bring out the fact

that truck drivers, just as the postman, must work in all kinds of weather; that their job is often dangerous; that they must be aware of the precepts of safe driving; that there is much responsibility in connection with their work. This will help the children to realize that truck drivers are some of our most important community helpers.

RELATED ACTIVITIES

A class notebook is one of the most effective means of assembling and organizing into concrete form the information derived from the study. Stories, poems, the collected pictures, and other things may be put into the notebook.

In preparing the notebook, be sure that the class itself does as much of the work as possible. Whenever possible have them do the actual cutting, measuring, pasting, and so on, and limit yourself simply to guiding them.

Through the notebook project, art can be correlated with the study by the design and decorations for the notebook.

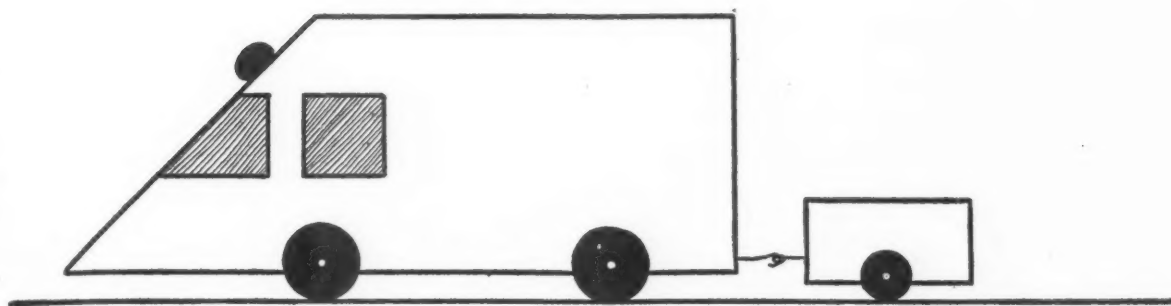
Writing and reading may be correlated by lettering and composition of little stories and verses.

Simple arithmetic lessons may be taught by having the class figure out the number of pages for the book, the size of the sheets, the number of pictures which they wish to include, and so on.

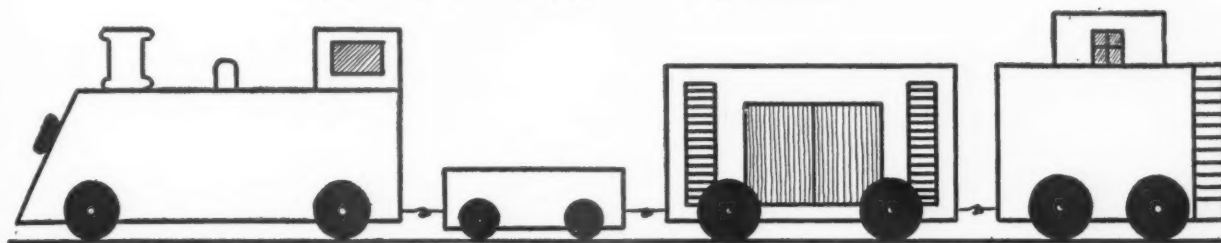
Perhaps the children would like to make up a truck route. They might make a simple diagram of this imaginary route on the blackboard. For instance, they might choose as their route one for a laundry truck. They can map out what stops the driver must make, safety rules which he must obey, and so on.

This idea might even be expanded into a game for the children to play. A layout for the route can be drawn on a large sheet of cardboard. Hazards which delay or prevent players in getting through the route and back to their garage may be: a bad corner crossing, a flat tire, a missed stop which requires the driver to turn back, and so on. Corks, or even toy trucks from the ten-cent store may serve as the trucks. If corks are used simply paint them or crayon them different colors so that they may be distinguished.

TOYS FOR THE CLASSROOM



TRUCK AND TRAILER



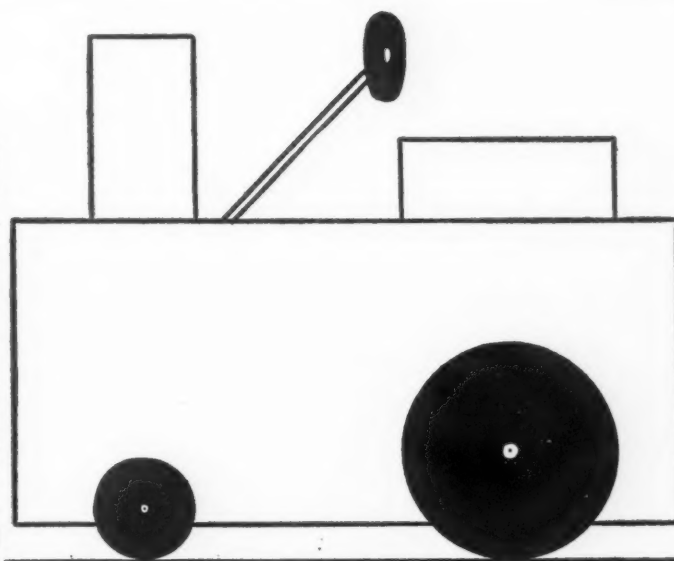
FREIGHT TRAIN



STREAMLINER

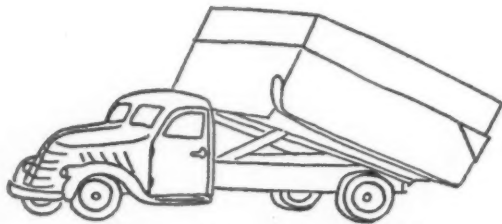
By IDA K. BRINK

First, go to a site where a building is being constructed. "Beg" for scraps of 2" x 4" lumber. Choose pieces that resemble in shape trucks, engines, cars, etc. Next, secure glue, brass curtain hooks, a bunch of small metal eyelets, a box of $\frac{3}{4}$ " large head wire nails, $\frac{1}{2}$ pint of colorless shellac, and several boxes of wooden checkers for wheels— $\frac{1}{4}$ " slices of broomstick will also serve. Collect buttons of various sizes, shapes, and colors, and plastic medicine bottle caps. Mix several colors of showcard paint. Trucks and trains will appear with button headlights. Spare tires (checkers) will hang on the backs of trucks. Cars will drive two wheel trailers. Make the wheels by drilling $\frac{1}{16}$ " holes in the centers of checkers. Insert nails through the holes and attach to vehicles. Nail on buttons, bottle caps, small pieces of wood for smokestacks, tractor seats, caboose cabins, etc. Couple the engine and cars together with curtain hooks and eyelets. Make the steering wheel for the tractor by inserting a long slender nail through a checker and driving it slantwise into the body of the tractor. Draw and paint on doors and windows. Let dry, and give two light coats of colorless shellac.



TRACTOR

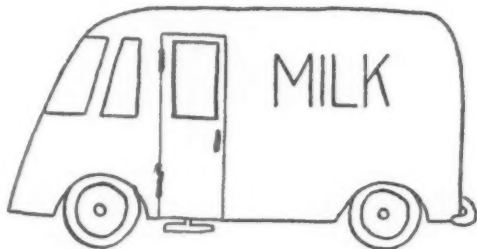
READING CHART



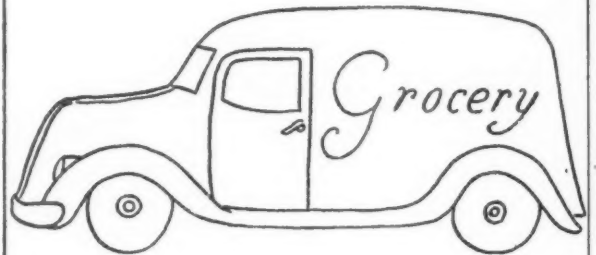
THIS IS A TRUCK.
SEE THE TRUCK ?



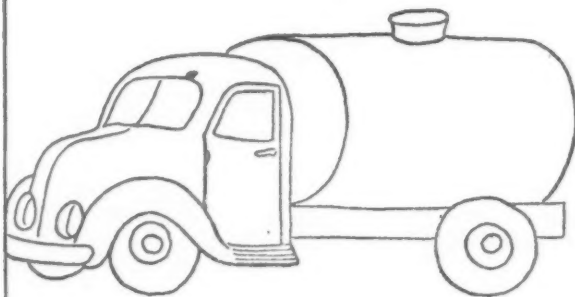
THIS MAN DRIVES THE TRUCK.
HE DRIVES AND DRIVES.



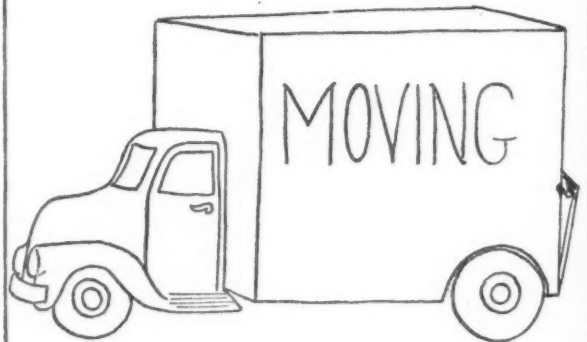
THIS IS A MILK TRUCK.
SEE THE SIGN.
IT SAYS "MILK."



HERE IS A GROCERY TRUCK.
IT COMES TO OUR HOUSE.
IT BRINGS US FOOD.



THIS IS A BIG TRUCK.
IT IS A GASOLINE TRUCK.
THE GASOLINE IS IN THE BIG
TANK.



THIS IS A BIG TRUCK.
IT CAN GO FAR.
IT HELPS PEOPLE MOVE.
TRUCKS HELP PEOPLE.

LITTLE BROWN BEAR WAKES UP

A SPRING PLAY FOR PRIMARY GRADES

By ELLA STRATTON COLBO

CHARACTERS — Narrator, Little Brown Bear, Bluebird, Rabbit, Squirrel, Daffodil, South Wind, Sun

TIME—April

SETTING—Out of doors—at mouth of cave

SUGGESTIONS—Several chairs may be arranged so that a blanket may be thrown over them to form a cave large enough for the Little Brown Bear to curl up inside. Costumes may be as simple or as elaborate as desired. Characters may merely carry large cards on which are lettered their names. Sun carries a flashlight covered with yellow tissue paper.

NARRATOR:

Little Brown Bear is asleep in his cave. Curled up like a little brown ball, Where he settled himself for his long winter nap

When he went to sleep in the fall;

When he covered his nose with one little brown paw,

And said, "I'll wake up at the very first thaw!"

His friends are all worried, they call and they call,

But Little Brown Bear doesn't answer at all;

Here it is April, and he hasn't stirred.

To the door of his cave comes the pretty Bluebird

BLUEBIRD:

Little Brown Bear, oh, Little Brown Bear, The South Winds say it's spring.

The sky is blue, and the flowers are fair, Come out and hear me sing.

Little Brown Bear, oh, Little Brown Bear, Come out and hear me sing!

(Bluebird looks in cave and shakes head sadly when there is no answer.)

NARRATOR:

It's plain to see he hasn't heard

What Bluebird said, not even a word.

But who is it that comes hopping by?

It's a long-eared bunny stopping to try!

RABBIT:

Little Brown Bear, oh, Little Brown Bear, Come out of your cave and play;

This is no time to stay in there,

It's much too fine a day!

Little Brown Bear, oh, Little Brown Bear.

Wake up, wake up, I say!

NARRATOR:

And now Bunny Long Ears turns sadly away,

For Little Brown Bear won't come out to play;

But look—here's frisky Bushy Tail,

He may succeed where others fail.

SQUIRREL (going very close to mouth of cave):

Little Brown Bear, oh, Little Brown Bear.

Wake up and come with me.

I've found a secret you may share—

It's a nice big honey tree!

Little Brown Bear, oh, Little Brown Bear.

Wake up and come with me!

NARRATOR:

Even the flowers miss Little Brown Bear.

Here's Daffy-Down-Dilly with her golden hair.

DAFFODIL (little girl with golden hair and yellow dress):

Oh, Little Brown Bear, it's spring, it's spring!

Didn't you hear the Bluebird sing?

Why didn't you answer your friend the Bunny?

Don't you care that the Squirrel found honey?

Oh, Little Brown Bear, wake up—please do!

Daffy-Down-Dilly is calling you!

NARRATOR:

Now Daffy-Down-Dilly turns to go,

And the warm South Wind calls soft and low.

SOUTH WIND:

Oh, Little Brown Bear, I've driven the snow

From the woods and fields where you love to go;

I've melted the ice from the gay little brook

Where you like to drink. Come out and look!

Oh, Little Brown Bear, come out and look!

NARRATOR:

Oh, here comes the Sun! He'll make him bear!

He'll wake Little Brown Bear, never fear!

SUN (Steps up and shines his flashlight into the cave, speaks briskly):

Come, Little Brown Bear! Get out of bed!

It's half past April, you sleepy head!

You're late for breakfast!

You're missing the fun!

Come, Little Brown Bear, come out in the sun!

(Little Brown Bear stirs, stretches, crawls out of cave yawning and blinking his eyes.)

ALL:

Good morning! Good morning!

At last you're awake!

Oh, Little Brown Bear,

What long naps you take!

LITTLE BROWN BEAR:

Good morning! Good morning!

I'm sorry I'm late.

I was having a dream—

You were so kind to wait!

I dreamed that the Bluebird

Was singing a song,

And then Bunny Long Ears

Came hopping along;

Then Bushy Tail stopped

And whispered to me

That he'd found us

A nice big honey tree.

It all seemed so real

I could almost believe it.

It was such a nice dream

I hated to leave it!

ALL (laughing):

Oh, Little Brown Bear, it was really true!

We missed you and so we came calling for you.

You were sleeping so soundly, you just wouldn't stir.

Till the Sun and the South Wind looked in where you were!

But now you're awake, let's hurry to see

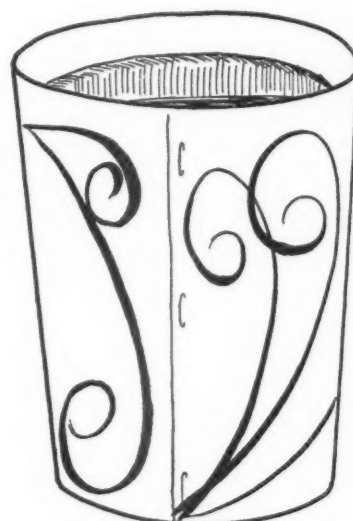
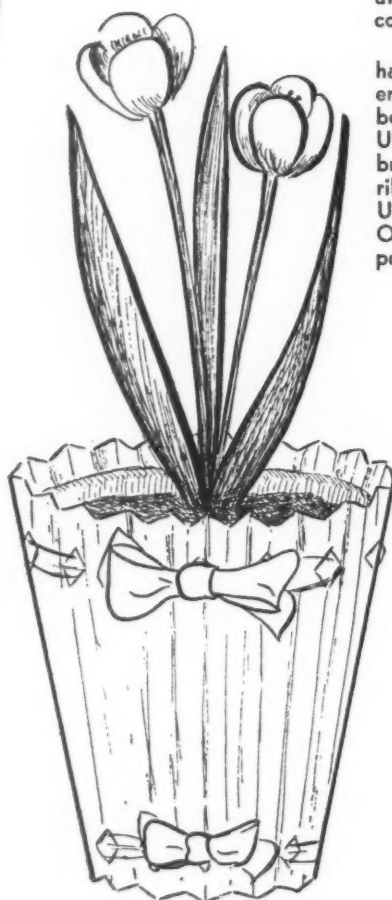
Where Bushy Tail found it—that nice

honey tree!

(Little Brown Bear, Bunny, Bushy Tail, Daffodil, and Bluebird join hands and run off stage.)

(Curtain)

FLOWERPOT COVERS



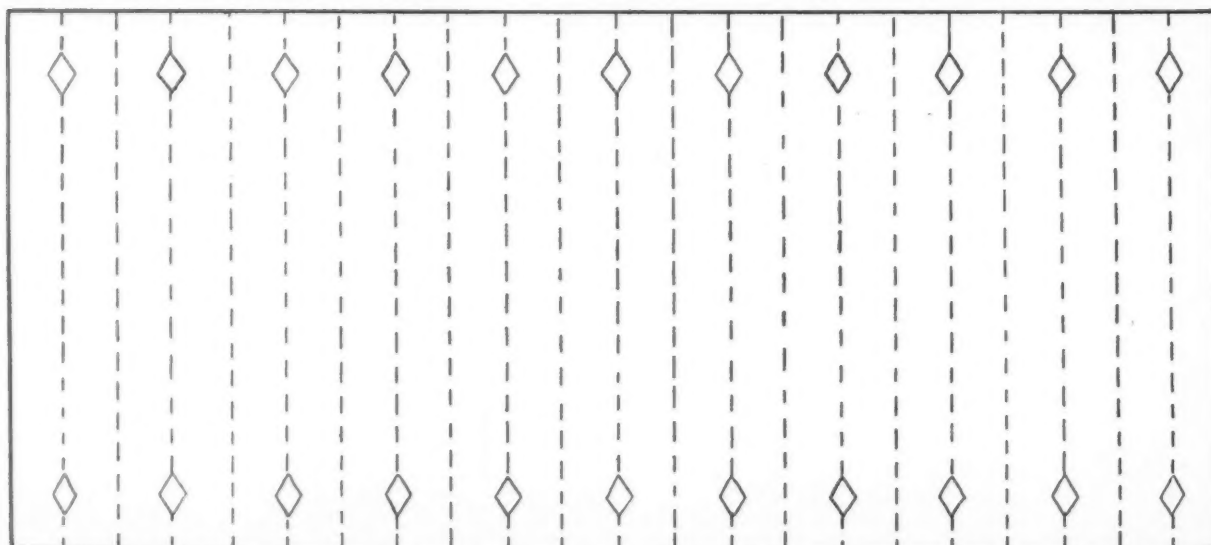
STAPLED COVER

Potted plants are a popular Easter gift, and the children can make their flowerpots more attractive by designing and making flowerpot covers.

One idea is to fold the paper (which has been measured to fit the flowerpot) several times as illustrated. Then, at the top and bottom cut small squares or diamond shapes. Unfold and paint or crayon the paper with bright colors. Through the holes thread a ribbon. Then tie the cover to the flowerpot. Use enough ribbon to allow for nice size bows. Other covers may be fitted about the flowerpot and then pasted or stapled together.

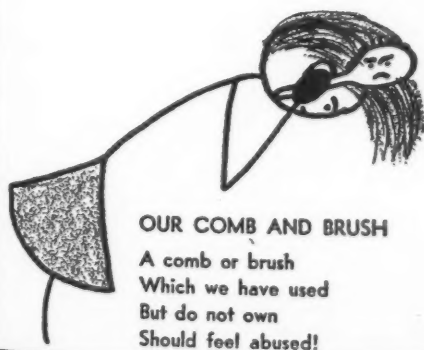
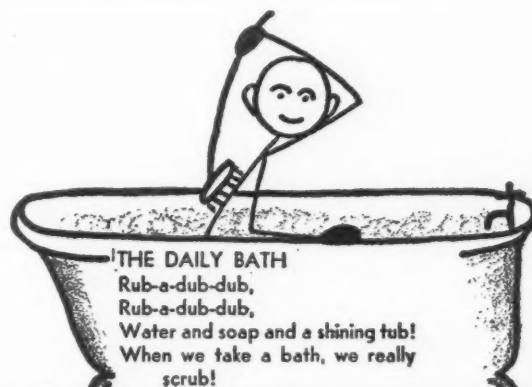
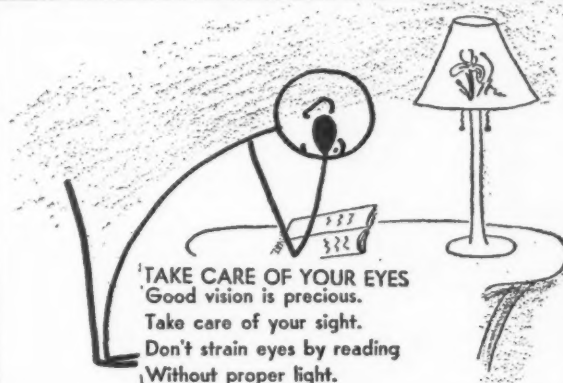
FOLD ON BROKEN LINES

CUT HOLES AT TOP AND BOTTOM



HEALTH REMINDERS IN RHYME

By GAIL BROOK BURKET



AN EASTER SURPRISE

FOR THE STORYTELLING HOUR

By HELEN BOYD

Kitten-Without-a-Home didn't know it was any special time of the year. That is, he didn't know at first. However, he soon became aware of the fact when he stopped at the green house with the white picket fence to see if they wanted to adopt Kitten-Without-a-Home.

As he sat on the steps plaintively meowing, a woman put her head out of an upstairs window.

"My goodness—it's a kitten," she called to somebody, "a kitten as black as pitch. Go 'way, Kitty, we don't want you. You've got mixed up—this isn't Halloween—it's Easter—you know, potted lilies tied with purple satin ribbon; white, fluffy bunnies; yellow, downy chickies; and eggs all colors of the rainbow. But a kitten—and a black kitten at that—I never heard the like!" And down went the window with a bang.

Kitten-Without-a-Home crept slowly down the steps. It seemed a pity that at this particular time a kitten was so out of place. But he must try to find some place to lay his head, so on he went. From one house there issued forth a lot of nice, warm, friendly sounds. This gave him courage to try again.

"Meow, meow," went up his pitiful cry.

"What is that noise?" he heard a voice ask. Then the door burst open and a flock of children tumbled out. They were all sizes—small, middle size, and big. In the middle of them stood a plumpish, red apple-cheeked, not-too-young and not-too-old a woman, and she was their

mother.

"A kitten, a kitten, without any mitten," exclaimed one of the smallest ones.

"You mean without any home," laughed the good-natured mother of the large family. "I'm sorry, Kitty my pet," she went on kindly but firmly, "I'm afraid you must seek shelter elsewhere. I am so busy trimming Easter bonnets and making Easter gingerbread cookies that I wouldn't have time to stop naughty hands from pulling your tail, or cutting your whiskers or ducking you in a pail, and—"

But Kitten-Without-a-Home was nowhere in hearing of her voice. He had fled in terror from a place where he would be subjected to such indignities. At last he took spirit enough to enter the garden of a prim, old-fashioned house.

"Meow, meow," he wailed.

The sound was enough to touch the hardest heart. It touched Bull Dog's heart, but not with pity. He tore around the house like a cyclone and with the fury of about a dozen he attacked Kitten-Without-a-Home. But valiantly Kitten stood his ground. He arched his back, he spat, and he clawed Bull Dog's moist nose.

As Bull Dog gave a yelp of pain a little old lady with corkscrew curls bobbed out of the door. Flapping her apron up and down she shrieked, "Scat, scat, bad cat, and don't ever let me catch you on these premises again or I'll have the law on you!"

You may be sure of this that Kitten-Without-a-Home was only too glad to leave the premises, and as quickly as he could. He was shaking all over because he really hadn't felt as brave as he had pretended to be.

Throughout that whole Easter week he searched and searched for someone who would give him a place beside the family fireside. How very tired he became, how hungry, and how dejected.

Finally, it came to Easter morning and still Kitten-Without-a-Home had not had any luck whatsoever. As he was wandering in and out a winding street his wistful eyes suddenly lit on a basket on a doorstep. The basket was filled with green strips of paper which looked like grass. It was so inviting that Kitten-Without-a-Home curled himself up in a ball and went fast asleep right in the basket.

The next thing he knew, he felt someone stroking him. He blinked his eyes sleepily to discover that it was Little Girl whose gentle touch he had been feeling.

Then—

"Mother, Daddy, Grandmother," she sang out in great joy. "Come and see what the Easter Bunny has left for me."

Her family came running to the door. They were so surprised when they saw what it was in the basket that for the moment they were speechless.

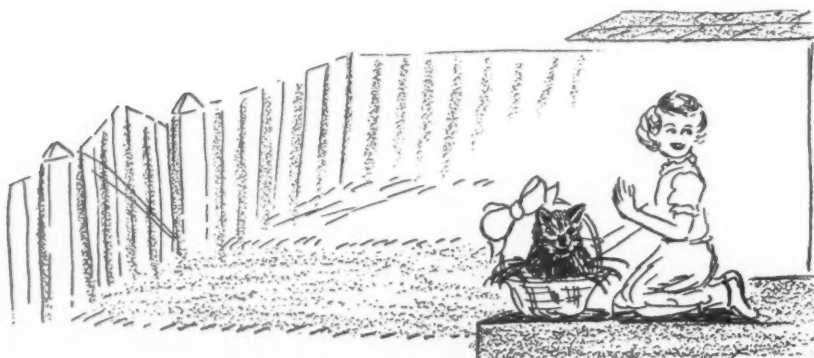
"Just what I've been wishing and wishing for," exclaimed Little Girl as if she could hardly believe her own eyes.

"That old market basket in the cellar will make him a nice bed," smiled mother.

"I'll stitch a soft padding to line it with," offered Grandmother.

"Another mouth to feed," growled father, pretending to be very much put out when all the time he was as pleased as punch.

As for Kitten-Who-Had-Found-a-Home, he purred and purred and purred which was to let everyone know, especially his own family, that he thought Easter was a most lovely time of the year!

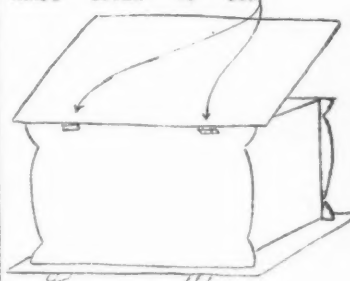


MINIATURE PEASANT CHEST

A 2

$\frac{1}{8}$ "

HINGE COVER TO BOX



C 2

$\frac{1}{8}$ "

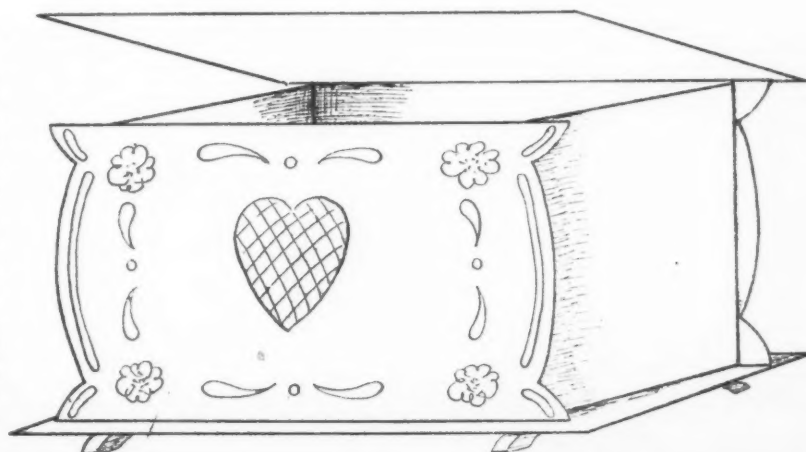
B 2

$\frac{1}{8}$ "

D 2 $\frac{1}{4}$ "

By AMY E. JENSEN

The letters identify the pieces as follows: A—top and bottom, B—sides, C—ends, D—bases. The number tells how many parts to make and the fraction explains the thickness of wood needed. Cut out sections and sand to smoothness. Glue the C pieces between the B pieces $\frac{1}{2}$ " from the edges of the B pieces. Fasten the partly assembled piece on an A piece, leaving the same distance of piece A extended at the sides and at the ends. Glue a D piece under each end of the A piece, leaving equal distances of the A piece extended at the sides and ends. Paint the inside of the chest and the underside of the cover a lighter color and decorate the darker outer surfaces with a freehand design to match the lining.



CULTURAL CONTRIBUTIONS OF LATIN AMERICA

REMEMBER: PAN AMERICAN DAY, APRIL 14

By ANN OBERHAUSER

Because of the ever-present demand for material concerning our friends in the Western Hemisphere, there is a tendency to become either stereotyped or impractical. We are apt to forget that the children are different even though the subject matter and teachers remain the same. Many of the already published units and study outlines are excellent. Sources of reference data are abundant. The study of any or all of the Latin-American republics can be a rewarding one, particularly in the intermediate and upper grades. However, for the teacher and class who want to consider Latin America from a slightly different viewpoint, but one which embraces all the detail usually covered in such units, we suggest the following.

Sometimes overlooked in the study of Latin America are the contributions made by the people of these lands to the cultural heritage of the world. In art, in music, to some extent in literature, in architecture, and in the dance, Latin Americans have added to the store of beauty which all peoples can enjoy. With the cultural contributions as a focal point, a class may learn much in addition about the people and the lands to the south.

SUGGESTED PROCEDURE

The outline to follow is necessarily broad and general. We have omitted some specific details in order that the outline may be used in several situations.

1. As it stands, the outline may form the basis of a unit on the cultural contributions of the Latin-American countries *in toto*. If it is used so, the class (or groups working together) may choose specific aspects to enlarge while other areas will receive less detailed treatment.

2. Using the outline as a guide, the class may study a particular area, e. g.: the Caribbean lands, the countries of the Andes, and so on.

3. By elaborating upon the outline, the class may undertake to study the cultural contributions of some particular country. If this is the case, we suggest that care be exercised in choosing the

country since some will be more fruitful and more interesting to study than others. Mexico, Guatemala, Peru, and Brazil are excellent choices.

APPROACH

While children usually need no encouragement to learn about people in other lands, to direct their attention to the cultural aspects of a civilization requires a little thought and planning. Depending upon the facilities available, any of the following devices might be used.

1. A bulletin-board display featuring groupings of pictures

a. Dancing in several Latin-American countries

b. Buildings from several countries and periods

c. Native musical instruments together with characteristic instruments of the Spanish colonial period

d. Art expressions of several countries including craft work

2. A "listening-hour" program during which compositions by Latin-American composers are played together with characteristic dance rhythms, native music, and musical numbers played and sung by artists from Latin-American countries.

3. Some films, while not precisely "teaching films," can be used to develop interest in this subject. If the approach to the study is to be made by this means, care must be taken that the film really gives a preview of the aspect of the subject to be studied.

(Note: because this subject is so large and important and because of the amount of material which may be obtained, we have prepared a rather extended list of various types of references. These appear at the end of the outline.)

BEGINNING THE UNIT

Once the class has decided upon the subject and the scope of the unit (with the guidance of the teacher, of course), thought should be given to what is to be accomplished during the study.

Objectives

1. To learn how the Latin Americans

have contributed to world culture.

2. To appreciate that even so-called "primitive" peoples make their contributions, also.

3. To understand something of the forces that help or hinder cultural development.

4. To become aware of the fact that our cultural heritage comes from many ages, countries, and peoples.

5. To work on a project which will enable friendship among nations and peoples to be increased.

Large Projects

Of course, some large project which can claim the attention and efforts of the class during the time of the unit should be planned at the beginning. In line with efforts to increase understanding of our southern neighbors, why not plan a large project which will enable the children to take part actively in this educational campaign? Here are several forms this project might take.

1. Preparing exhibit packets for distribution to other schools in the community, county, or other areas. If the class corresponds with children in other parts of the country, the exhibits might be sent to them. The class should, in this case, be divided into committees each working on a specific subject. Thus, one group might choose art; another, music; a third, architecture; and so on. Each part of the exhibit might include pictures, short descriptive passages, illustrations, posters, examples, and so on.

2. The committees might work together to prepare illustrated talks to give in other classes, at assembly programs, in other schools, at P.T.A. meetings. They could devise the illustrative material to be explained by chosen members of the group.

3. The groups might write a series of newsletters, have them reproduced in quantity (mimeographed or hectographed), and distribute them to interested groups. Simple illustrations can be included if desired.

In any or all of these project developments there is an excellent opportunity for the school to secure valuable pub-

licity that will not only increase interest in the subject but will add to the prestige of the school and the awareness of the community to school activities.

Finally, if it is impossible to develop this project, the children may fall back on the plan of devising a culminating activity consisting of an assembly program in which the whole class has a part. A pageant, an operetta, a variety show can be written by the class and include all the phases of the study.

DEVELOPMENT

First of all, the class should have a background of information about the countries under consideration. This may be acquired in several ways:

1. From previous studies
2. By a preliminary overview of the countries
3. Learning as one goes along

No matter how the information is acquired, it is important. We might say that, while it is not our purpose to discuss educational philosophy here, there is something to be said for coming to a subject equipped with the necessary information. This permits the class to be unhampered in pursuing the present subject and any meandering into the byways may be done without making detours for needed information.

The background should consist of

1. Information about the country: terrain, climate, animal and plant life, etc.
2. Something of the people who first lived in the area—the Indians—emphasizing their civilization.
3. The history of the coming of the white man, the colonial period, the struggle for independence.
4. Present-day conditions in the countries, people, industries, government, and so on.

From this the class will obtain a picture of the land and the background from which cultural developments have arisen. It should be noted that a knowledge of present-day Latin America is essential to an understanding of evidences of their culture.

Below are short suggestive outlines on the main facets of the culture of Latin America. Since all branches of learning are a part of the cultural picture, they should be included too. Obviously this would increase the difficulty of the study. We suggest that the origin and growth of universities be studied as well as the significant intellectual contributions; for example, the valuable work in botany done in Colombia.

Music

Essentially, there are two types of

music in Latin America: that of the Indians and that brought by the people who came after the Spanish conquest. The music takes two forms: folk music and composed music. Now the folk music may be adaptations of the pure Indian music, an amalgamation of Indian themes and rhythms with those brought from Spain, combinations of these two elements plus musical expressions from other peoples (such as the Negroes). Native musical instruments (such as the marimba) may have become an integral part of the folk music.

Composed music in Latin America by Latin Americans quite naturally makes use of many of the elements of the folk music: themes, rhythm patterns, characteristic instruments.

The Dance

This is closely allied with music but since the Spanish people who settled the lands had so many rhythms of their own it is but natural that these should be adapted into newer forms. Some of the rhythms, too, have their origins in the dances of the Negroes who settled parts of Latin America.

Art

Probably the most outstanding contributions to world culture have been made in the field of art. Here again there are two divisions: crafts and folk art and the fine arts. The Indians developed many arts and crafts to a high degree. These differed among the various tribes and regions. Some Indians excelled in making pottery; others, in making objects of metal; others, in weaving; and so on. Many of the crafts have become important in the economies of the modern countries. The Indian designs have influenced the makers of modern textiles and other things.

Closely allied to the crafts of the countries is the costume which characterizes the different regions. Sometimes the costumes are almost entirely the product of the evolution of the old Indian costumes. Sometimes, as in Mexico for example, some of the costumes show the influences of the styles of the Spanish colonials.

Finally we must consider the fine arts. The people of Latin America love color and form. They have developed some of the finest of modern artists. Such men as Rivera and Orozco of Mexico are only the best known of the many fine artists of the Latin-American countries.

The people and the land of their native countries have supplied these artists with appropriate subject matter for their great talent and skill.

Architecture

In some sections of Latin America the buildings of the Indians are outstanding.

However, the Spanish conquerers usually did not appreciate the fact and built other edifices over the ruins of the mighty structures of the Indians. In other sections of Latin America the Indians did not build permanent buildings. The colonial governments and people modeled their buildings after those in Spain but there are some differences which make the architecture of Latin America distinctive.

Literature

The Indians developed a body of legends which form the basis of the folk tales of the people. Although these originally were transmitted from person to person, many of them have now been set down by writers of the various countries.

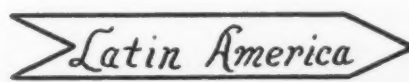
Most people in the United States are not as familiar with other types of writing of Latin-American authors because their works are in Spanish or Portuguese and have not been translated to any large extent. However, these countries have produced many great poets, novelists, historians, and the like who have contributed to the literary heritage of all ages.

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- Cultural Colombia*, National Federation of Coffee Growers of Colombia, 120 Wall St., New York, free
- Ecuador, Colombia, Guatemala, Argentina, Brazil, Mexico*, Co-ordinator of Inter-American Affairs, Washington, D. C., 5c each
- The Incas, The Araucanians*, The Pan American Union, Washington, D. C., 5c each
- Fiesta in Mexico* by Erna Ferguson, Alfred A. Knopf, Inc., New York, \$3.00
- Fun and Festival in Latin America* by Helen Garvin, Friendship Press, New York, 25c
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(Continued on page 47)



EARLY LATIN-AMERICAN MUSICAL INSTRUMENTS



GUITAR



DRUM



MARACAS



DRUM

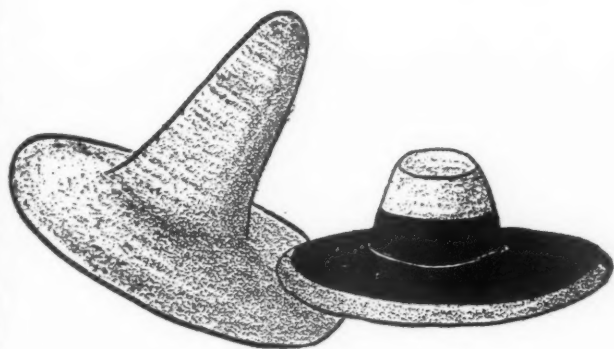


FLUTE

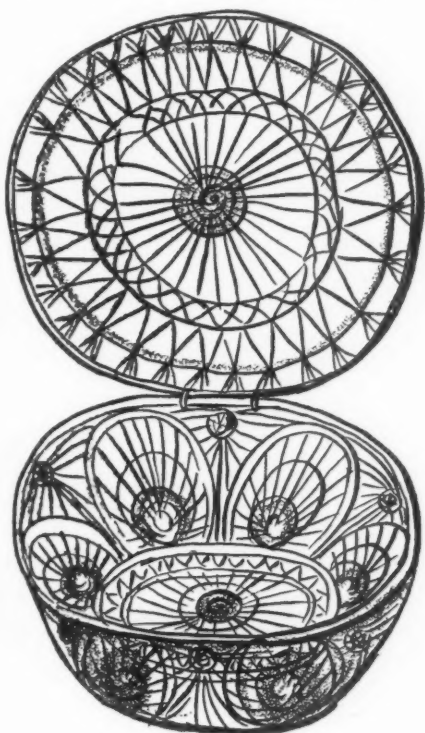
On these pages we have illustrated some of the primitive musical instruments and early crafts of the Latin Americans.

These illustrations may be used as suggestions for inclusion in notebooks, as decorations and designs in the Latin-American theme, or in other units on music and crafts.

AMERICAN INSTRUMENTS AND CRAFTS



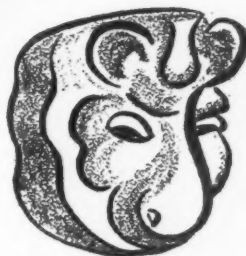
PALM LEAF HATS



BASKETRY RESEMBLING
NEEDLEWORK



MASKS

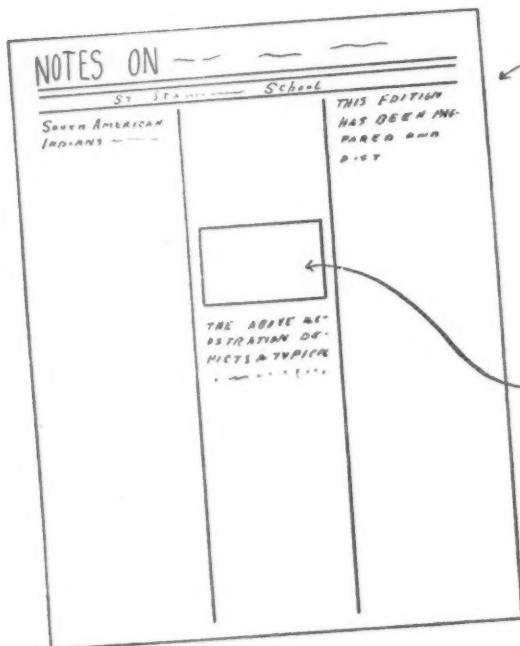


POTTERY



Also, the children may wish to construct models of one or more of the instruments. Both the instruments and the crafts are good for inclusion in a unit culmination display or exhibit. See page 39 for additional suggestions for utilizing these illustrations.

PREPARING A NEWSLETTER



THREE - COLUMN STYLE



TWO - COLUMN STYLE

ILLUSTRATIONS



SUGGESTED TITLES

LATIN AMERICAN NEWS

NOTES ON LATIN AMERICA

News of Latin America

Latin American Bulletin

As indicated in the unit, one of the large activities during this study of the cultural contributions of Latin America may be the preparation and distribution of a newsletter. The first thing to be decided upon is how many issues of this newsletter are to be sent. Shall the class send one? Shall each committee prepare one issue? Shall the class send one as each phase of the unit is accomplished? This decided, the next thing to plan is the physical make-up of the letter.

On this page we have shown several possible ways to arrange material. If a sheet $8\frac{1}{2}$ " x 11" is used, perhaps a three-column style is best. Note the width of each of the columns. If the children are a little younger than usual for such a project, a two-column style might be more easily worked out. The reading matter may be in type or manuscript. The paper may be hectographed or mimeographed.

If the material is to be mimeographed, the illustrations present a problem. They may, of course, be sketched in with a stylus directly on the stencil. If the children have difficulty doing this, suitable illustrations might be drawn and colored on separate sheets and then cut and pasted in spaces left for the purpose. If the letter is to be hectographed, the sketching can more easily be done in the usual manner.

Headings should be eye-catching. They should be larger than the rest of the type. We have shown several styles of lettering for the headings and several ways to arrange them.

Finally, the title of the newsletter should be worked out by the entire class. If more than one issue is contemplated, perhaps one student could make the lettering on a separate stencil and have this mimeographed before the body of the letter.

EXHIBIT POSTERS

Latin American EXHIBIT



APRIL 14-18



MUSICAL Contributions of



LATIN AMERICA

Posters to advertise the classroom exhibit or to explain the "traveling" exhibit in connection with this unit are a necessity. Before beginning work on these posters, the class should discuss their purpose. It is one thing to use a poster to advertise an event and quite another to explain a point of view.

For example, if the class merely wishes to announce the exhibit, the posters should be colorful and gay and the date and place should be prominent. The subject matter and colors should suggest the type of exhibit but the general effect should be decorative.

An entirely different problem is presented in the second instance. Here, the desire is to inform pictorially. Therefore, if the poster is to illustrate the contributions of Latin America

in the field of music, the following things must be kept in mind. First of all, it must illustrate the theme (an Indian playing a marimba, for example). Next, the illustration must be comprehensible. It will not do (as is feasible in the first type of poster) to have so abstract a design that the message will be lost. Finally, the lettering should complement the illustration.

For this second type of poster, various media may be used: tempera colors, crayons, even pictures cut from magazines and incorporated into the design.

Of course, all the principles of good poster art should be observed in making the posters. The ideas we have shown on this page are suggestive and are not intended to be followed slavishly.



UMBRELLA SONG

BRIGHTLY

MILDRED WADSWORTH

MY LIT - TLE UM - BREL - LA IS CLEAR AS RED GLASS, IT'S FUN WHEN I'M
THE TREES AND THE HOUS - ES, THE FLOW'RS AND THE GRASS, I SEE FROM MY

OUT IN THE RAIN,
CRAN - BER - RY PANE.





AUDIO-VISUAL AIDS

RADIO IN THE CLASSROOM

So much has been said about this subject that at first glance it may appear that very little new or really informative material can be added. Perhaps not. Maybe all this article can hope to accomplish is to give you a starting point for new ideas. If so, some good will come of it. For whatever may be said about the uses of radio in the classroom, the fact remains that radio is not used to the maximum. This may be due to a great many factors—among them the types of programs offered—but there are some applications of radio as it is now constituted that are being overlooked.

For the purpose of this discussion let us omit those programs designed by boards of education, by radio itself specifically for school use. There are a number of these and for fuller information about them local and network directors of education should be consulted. They are anxious to be of service and are qualified to give specific suggestions and to develop concrete ideas outlined by teachers.

There is, however, the larger field of daily programs produced for general listening which may be put to use by the teacher and her class. Certainly they are not designed with a classroom situation in mind, but neither are some magazine articles and pictures and some music frequently adapted by teachers and pupils. These cannot be used in all circumstances but sometimes they can supply motivating material, give additional stimulus to a study, provide backgrounds, and the like.

Granted these things, what is necessary to make use of these programs? First of all, accurate information concerning them. This may be obtained through the newspapers, bulletins from local radio stations, and information from the networks. When requesting information from local stations and networks emphasis might be placed on the fact that teacher and class will decide which programs will fit into their needs; they may not be programs usually scheduled as "public service" or "education-

al." For example: one network features a program called "The Food Magician." The speaker, in addition to giving recipes to homemakers, talks at length about food in various countries, different types of food, and so on. Obviously, a class studying about Holland, let us say, will be interested in the unusual foods of the country, their preparation, and so on.

Next there is the matter of selectivity. If we consider programs for general listening and try to fit them into our classroom activities we should take into account the subject areas in which they may be used. Social studies (including current events at higher levels), music, nature study, home economics, reading and literature are probably the subjects for which radio material will most frequently be found. Of course, if the class is planning a culminating activity which is to be a mock radio program, the pupils might listen to some dramatic shows not related to any subject at hand with the idea of solving a problem which has arisen in their creative work.

By listening to news broadcasts during which reporters in foreign lands give their talks, map study can be stimulated. Our responsibility in government may be demonstrated and more interest in citizenship be created by studying special-events programs and the like. A first-grade class undertaking a unit on homes might find some stimulation in hearing a program designed for homemakers. At the present time there are several programs outlining proper health habits; these might fit into the health studies of the class or into science units. Some programs of music can very well supplement the usual phonograph records if the programs are properly chosen.

Selectivity, then, is essential.

Finally there is the problem of discipline. The radio should be used for the specific purpose intended by the teacher and class. Its use is futile if it is permitted to disrupt the orderly progress of a study, if listening occasions a

(Continued on page 47)

CAPTURE THEIR INTEREST

That is the principle of effective teaching. And that, too, is the reason why stamp collecting has so many advantages as a teaching device.

By incorporating into your classroom the idea of "seeing" stamps from a new point of view you will be helping yourself. Stamp collecting stimulates interest in geography, it automatically classifies the different eras of our history for the children, and it fixes important dates in their minds. More than that, it further acquaints children with the great men of this country.

Inexpensive — one does not need elaborate equipment or go to great expense to have an interesting collection — it has an additional economic value since every stamp's value automatically increases with age, whether mint or cancelled. Some very small values become worth many times their original cost. There are literally hundreds of stamps which may be obtained for less than a nickel.

The most popular and practical album for the young collector is *The Postage Stamps of the United States*. This extraordinarily attractive album contains spaces for every design and color of United States postage and air mails down to 1942. New pages for the album are issued at regular intervals. Particular attention is paid to artistic and attractive arrangement of the stamps. Beautifully bound in blue and gold, it lies flat when open; has designs on one side of the page only; has a little frame for each stamp; and is in every respect a decided advance and improvement over the old-style stamp albums.

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communities . . . millions of
young people in the Junior
Red Cross crusade for
world understanding.*

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the material used. The wind family has been subdivided into the brass wind and the wood wind. In both types the sound is produced by blowing through a tube. Originally, brass-wind instruments were made of brass and they still possess that tone quality, hence the name.

In brass-wind instruments, the tone is produced by the vibrations of the lips of the player as he blows into the mouthpiece which is somewhat conical, but open. The quality of tone is dependent upon several factors:

A. The width of the tube. A wide tube gives a mellow sound. A narrow tube has a bright sound.

B. The shape of the mouthpiece. A deep mouthpiece gives a hollow tone. A shallow mouthpiece gives a bright tone.

C. The size of the bell at the lower end of the tube. A conical tube has a sharp quality. A cylindrical tube has a mellow tone.

D. The shape of the player's lips. Full, large, muscular lips promote ease of playing.

The pitch is determined by these factors:

A. The length of the tube. The longer the tube the lower the pitch.

B. The force used in blowing. Greater force raises the pitch.

C. The rigidity or laxity of the lips.

In some brass instruments no keys are used. In the U. S. the most popular instrument of this type is the bugle.

The wood-wind family includes those instruments originally made of wood. Many instruments are still made of wood because of the more mellow tone quality.

The pitch of open pipes depends chiefly upon their lengths. The longer the pipe, the deeper the pitch. The width or diameter affects the tone quality; wide pipes have a hollow sound because the overtones are not pronounced. Narrow pipes have a sharp tone because the overtones are so obvious. As in the brass-wind family, the shape of the tube must also be considered. Both cylindrical and conical tubes are used to achieve certain tonal colors. The wood winds, however, have additional features: the piccolo and flute have no reeds. The player blows across the tube, which sets a column of air in motion which in turn produces the tone. Clarinets of all sizes have only one reed in the mouthpiece. The player blows into the tube to produce the tone.

Instruments with two reeds in the mouthpiece have a characteristic nasal,

MUSIC AND SCIENCE

(Continued from page 21)

plaintive tone. They are: oboe, alto oboe or English horn, bassoon and contra or double bassoon. The reed or reeds are set in motion by the breath of the player and thus breaks up the column of air being blown into the tube. These vibrations produce many overtones which give the unique tonal character of such instruments.

In an orchestra, the most important group is the string family. We recall how overtones were produced to give the rich tonal color to these instruments. The variety of pitches possible is due to the following rules, other factors being equal:

A. The shorter the string, the higher the pitch.

B. The tighter the string, the higher the pitch.

C. The narrower the diameter of the string, the higher the pitch.

Rules A. and C. are determined by the construction of the instrument; rule B. by the tuning.

In the modern symphony orchestra the string family includes: violin, viola, violincello or cello, and double or string bass, all played with a bow, and the harp which is plucked by the fingers. Small instrumental ensembles also include the piano, which is a string-percussion instrument.

Of the symphonic instruments, the smallest and most important is the violin. It is used to play two parts, first and second. The slightly larger viola plays the tenor part; the cello, considerably larger, plays the bass part; the six-foot bass plays a lower harmonic part. Both size and shape help to determine the loudness, pitch, and tonal quality of these instruments.

Interested youngsters may wish to experiment with tones by making cigar-box violins and wooden pipes. Such activities may provide an interesting hobby. However, to be valuable from either the musical or scientific angle, they should arrive at the conclusions which have been stated, from time to time, throughout this article. Unless these facts are well learned, the embryo scientists will not have satisfied their curiosity as to the how and why of music. Conversely, the young musicians should learn why certain tones and combinations of tones are more pleasing to the ear. A project which provides the above information will have a lifetime value.

TEACHER'S CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

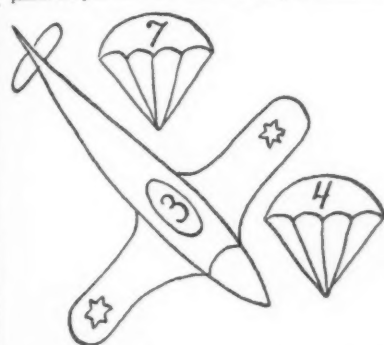
We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, *Junior Arts and Activities*.

HAPPY LANDINGS

In order to stimulate interest in arithmetic I use this device which my classes seemed to enjoy very much.

We cut little airplanes from brightly colored construction paper. On the wings of the planes we put stars and on the body a number.



Then, parachutes are cut out—also from construction paper—and each parachute also has a number on it.

The plane is pasted up on the wall. Then three or four parachutes are tacked up below it as if they had been dropped from the plane. The children are then asked to try to make a happy landing by adding the number on the plane to the numbers on the parachutes.

—Mother St. Raymond

SNAIL SHELL CRAFT

Children, as a rule, enjoy experimenting with castoff snail shells. If you live near a body of water where snail shells are easily obtained, this type of project is especially good.

To make a parrot ornament, select one shell for the parrot's head, and a larger one for the body.

Glue these shells to a heavy piece of felt which has been cut to size. For the tail of the parrot, select small, narrow feathers. Dye them in brilliant hues. Use a dye that does not require boiling. When dry, comb the feathers to restore their original fluffiness. Glue them in place on the felt.

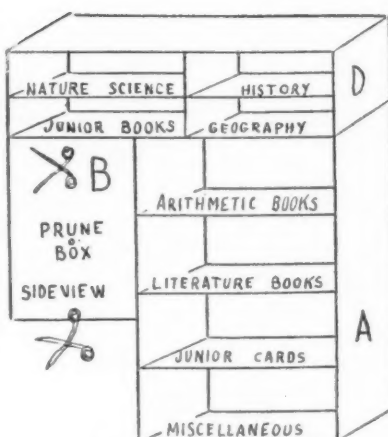
Other objects may be similarly fashioned from snail shells. The shells themselves suggest many original designs.

—Mabel C. Olson

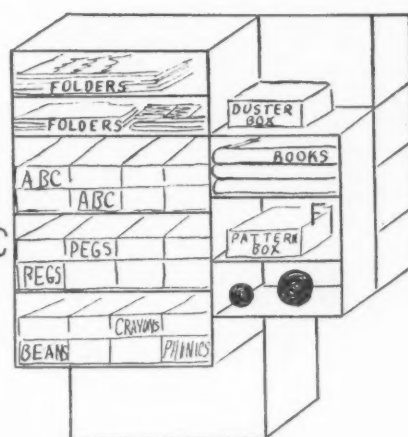
FILING SYSTEM

I teach a rural school and working materials for the different grades must be kept separate. I planned this system for my primary material and find that not only does it keep the material in order and accessible, but it also helps to save it from wear and tear.

Originally I began with orange box A. I nailed beside it and behind it prune boxes B and C, putting extra shelves in box A. I use these shelves for literature and arithmetic workbooks, seatwork cards, geography and



FRONT VIEW



BACK VIEW

other illustrated booklets of reference material.

Box B has three shelves which I use for our readers. Box C is just deep enough for match boxes. In it I put three shelves to hold pegs, beans, phonics cards, crayons, and other similar small articles.

I placed the front of orange box A facing the room's front and along the left side of my desk so that I can easily reach for the books I need.

Box D is an apple box which I cut down to hold my own notebooks on nature, science, history, and geography.

Box C provides the pupils with an assortment of material neatly put away in match

boxes. Boxes E and F had to be built to fit the space. Box E holds geography folders of maps, health bulletins, and agricultural booklets. Box F holds a thread spool box of small tracing patterns and a few books. Above it is room for an empty tin chalk box into which I put oiled dust cloths. On the sides of box B are three nails on which to hang scissors. On the broad top of the whole cabinet I put large-size Mother Goose books and other large color and cutout books.

The boxes may be painted in attractive colors and lined with cardboard or heavy blotting paper.

—Birdie Gray

FISHING GAME

In our class an effective way by which to learn new words is a fishing game. The materials for the game are: a fishing pole made of a stick with a cord for a line and a bent pin for a hook.

Write the words for the drill on cards which are 1" x 1½". On the back of the cards on the left corner glue or staple a piece of cotton. Put the cards into a hat or a box or even a large fish bowl if you have one.

The cards represent fish and the container the pond. The cotton on the cards is easily hooked if it has been left fluffy. Hands must not be used in catching the fish. Each child is allowed to fish as long as the words last. When a child catches a fish he must name the word on the card he caught, look it up in the dictionary, give its definition, and use it in a sentence. If the child misses the word it must be placed back in the pond. The one who retains the most words wins.

—Vera M. Jennings

ENGLISH BOOK COVERS

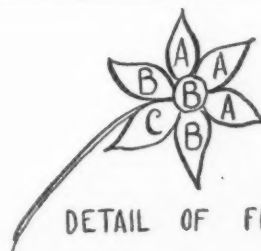
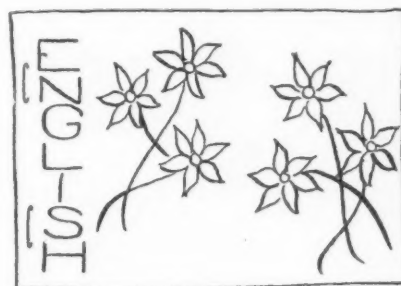
These book covers were made in our English class. We used cream manila paper for the cover itself, the letters were cut from blue construction paper, and the flowers were outlined with a blue crayon.

On the petals of the flowers the children recorded their English marks and the average of the six marks was recorded in the center

of the flower.

This might be applied to other subjects—spelling, for instance—in which frequent little tests are given.

—Grace Close



DETAIL OF FLOWER

YOUR BOOKSHELF

Second of a series of stories about American folklore characters is *Slappy Hooper The Wonderful Sign Painter*. To you who have read *The Fast Sooner Hound*, the authors of Slappy Hooper need no introduction. They are Arna Bontemps and Jack Conroy.

The story of Slappy Hooper is that of an itinerant sign painter whose principal fault was that he painted too realistically. You can see what complications there might be if a painted loaf of bread is so real that birds try to get their dinner from it; if a picture of a stove causes the paint to blister on the cars passing the signboard. These are but two incidents which caused Slappy trouble. To Mike Flint, however, Slappy was a fabulous character and it is more or less through the eyes of Mike that we learn about Slappy and share his adventures.

Children should know more about the folk characters of America, more about the qualities which have made people what they are. The authors have presented real characters to meet the first need and have been subtle in their attempts at solving the problem presented by the second need. We shall look forward to their next book in the series.

(Houghton Mifflin Co., 2 Park St., Boston, \$2.00)

To be objective, to supply facts and figures, to draw honest conclusions, these are necessary in any consideration by writers about the current problem of education in the United States. *Education, America's Magic* by Raymond M. Hughes and William H. Lancelot is a carefully planned study of the picture of public education in the forty-eight states at the present time. The authors have defined certain criteria which they use in evaluating the picture of education in each of the states. They have figured, charted, and graphed the resources, the population, the results. They have come to some very pertinent conclusions. The only time they have departed from statistics and conclusions to be drawn from their objective study is when they have made suggestions for the solution for the problem of adequate education for all. But here they have clearly marked their suggestions as such. One is almost of necessity, in agreement

with them but one is not forced to be so. They have not confused the reader with facts and conclusions jumbled together.

Their book is divided into two sections: "Education in the 48 States" and "Vital Educational Problems of America." Each part is carefully planned and executed and, while the reader may tire of charts and tables, he cannot help but refer again and again to them.

We suggest this book for all those (and that should be everyone in America) who are vitally interested in education and in the question of federal aid to the states for this purpose. You may not like the fact that your state ranks low according to the authors but you cannot deny their objectivity and fairness. Knowing the facts is the first step in finding a solution to the problem.

(Iowa State College Press, Ames, Iowa—\$2.50)

One of the most remarkable authors of children's books is Clara Ingram Judson. In addition to her productivity and her fine creative talents, Mrs. Judson has the patience and zeal of an historian. Witness her current book, *Michael's Victory* (They Came From Ireland), the fifth in her series of stories to tell American children how their ancestors have contributed to the culture of our country and to acquaint children of other backgrounds with those different from their own. The scene of this book is Defiance, Ohio, at the junction of the Maumee and Auglaize Rivers, the site of General Wayne's Fort Defiance. The time: during the building of the Toledo and Illinois railroad. All the details of the construction are there, many of the figures of the time (Holgate, for instance, and Dan Rice, the clown), the appearance of



the town, the settlement of shanties for railroad workers. And while this could be merely documentary only, in Mrs. Judson's sure hands it serves as a background for an exciting story. This should be enough for one book but the author adds one more ingredient, her chief purpose in writing the book, one may suppose: deftly she implants the details of how the railroad workers ("shanty" Irish) and other segments of the population learn to get along with one another. She doesn't do this by making her hero perfect; quite the opposite. Because Michael wants to fight, wants to "get even," she makes him do the learning and with him his "tormenters."

(Houghton Mifflin Co., 2 Park St., Boston—\$2.00)

The Little River of Gold with pictures and story by Lucia Patton is a book for the youngest readers. Printed in manuscript type the book tells the story of two children who live in the mountains of Colorado. They try to find the pots of gold at the end of the rainbow. They find that gold is obtained by those who work for it: the miner with his pan in the creek, the farmer tending his cornfield. The story is very simply written and, while the illustrations might be better drawn, they do supply readers with a good picture of the two children and their adventures.

(Albert Whitman and Co., 560 W. Lake St., Chicago—\$1.00)

Junior Literary Guild selections for April are: *The Boats on the River* by Marjorie Flack (boys and girls, 6-8); *Big Tree* by Mary and Conrad Buff (boys and girls, 9-11); *Florence Nightingale* by Jeannette Covert Nolan (older girls, 12-16); *Don Marshall, Announcer* by Edward Ford (older boys, 12-16).

SOUND

(Continued from page 16)

away from you. Remember, the pitch of the sound depends on the frequency with which the sound waves reach your ear.

Different types of musical instruments use different kinds of vibrating sources to make their tones. The reason that we are able to tell the difference between two instruments playing the same note is that the kind of sound waves they produce is slightly different. Thus, we can easily distinguish the tone of a trumpet from that of a violin or a tuning fork or a clarinet even though they are all playing the same note. The stringed instruments (the violin, viola, cello, guitar, and others) have vibrating strings as their source. The wood-wind instruments such as the clarinet, oboe, English horn, bassoon, and saxophone all use one or two reeds as their vibrating source. The flute and piccolo do not use reeds, but produce their tone when the performer blows partly across and partly into an opening near one end. The brass instruments such as the cornet, trumpet, French horn, trombone, and tuba use the lips of the performer as the vibrating

source. The percussion instruments like the drum, triangle, tambourine, and piano use something with which to strike the vibrating source. Thus, each instrument has its own distinctive tone quality which depends on the instrument and the performer.

POETRY

(Continued from page 18)

4. Make a list of the nouns and adjectives.

5. Have the children write paragraphs explaining how the poet felt when he wrote the poem, and also explaining the feeling he arouses in the reader.

J. Original poetry

1. Explain that a poem is an expression of the poet's feelings.

2. Have the children choose some favorite poems and then try to imitate their rhythms in original poems.

K. "The Shepherd Psalm"

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(Continued on page 47)

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RADIO

(Continued from page 41)

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Two points are worth repeating and emphasizing. Consult local and network directors of education. Ask for their publicity material. Discuss your problems with them. Request program listings for those stations in your vicinity.

View all types of programs for their possible use in the classroom. Interest may be stimulated, knowledge advanced, and appreciation deepened by the judicious employment of many types of radio programs.

LATIN AMERICA

(Continued from page 35)

U. S. Office of Education, Washington, D. C.

Arts, Crafts and Customs of Our Neighbor Republics, a bibliography, Emilie S. Lassalle (comp.), U. S. Government Printing Office, Washington, D. C., 10c

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ENTERTAINMENT

(Continued from page 46)

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A complete bibliography, including title, author, publisher, and price of all reference material is given.

Copies of this program may be secured without charge simply by addressing requests to: Editor, *Junior Arts and Activities*, 4610 North Clark Street, Chicago 40, Illinois.

We should be happy to have your comments and suggestions about this particular type of program and the value of its use in your school.

TOOLS—ANSWERS

(See page 24)

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2. Metal and wood.
3. Small.
4. To make holes in wood, paper, leather, and cardboard.
5. Yes.
6. So that they will work better and not rust.
7. A pencil.
8. His arm.
9. When he is clean.

EDITOR'S MISCELLANY

(Continued from page 2)

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Booklets, visual material (map, chart, posters) and a film are listed and described. All material is sent prepaid and without charge. There is an order blank for convenience in ordering.

This bibliography is available without charge from the American Forest Products Industries, Inc., at 1319 18 St., N. W., Washington 6, D. C.

The Walters Art Gallery has issued an extremely interesting booklet entitled *Ancient Greek Dress* as part of their

"Fashions of the Past" series.

The text explains the essential requirement of ancient Greek clothing, the basic garments, the colors and materials used, and so on.

The illustrations, and there are many of them, are from the collections of the gallery.

Ancient Greek Dress is available from the Walters Art Gallery at Baltimore 1, Maryland. The price is 30c per copy.

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Its purpose, as stated by the author, Augusta Baker (Children's Librarian, 135 St. Branch, New York Public Library) is:

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(Continued on Inside Back Cover)

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(Continued from page 48)

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World Crops Derived From the Indians is a helpful addition to any study of food, Indians, or Indian life.

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The booklet is priced at 20c per copy and is available from: The Southwest Museum, Highland Park, Los Angeles, 42, California.

We the Peoples... is a brief history of the United Nations. This booklet has been prepared by the Education Committee, American Association For the United Nations, Inc., 45 E. 65 St., New York 21.

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